

# HIT PARADER

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JUNE 1980

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PUBLICATIONS

## BLONDIE

ON THE SET WITH DEBBIE

## BOOMTOWN RATS

PAJAMA GAMES

## KISS WEDDING!

## STARSHIP

SONIC BOOM

## IN TOKYO ROCK LIFE

## JOURNEY

TRILOGY ENDS

## FOREIGNER

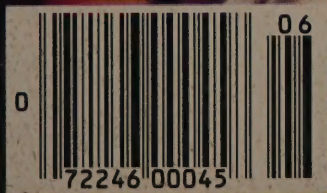
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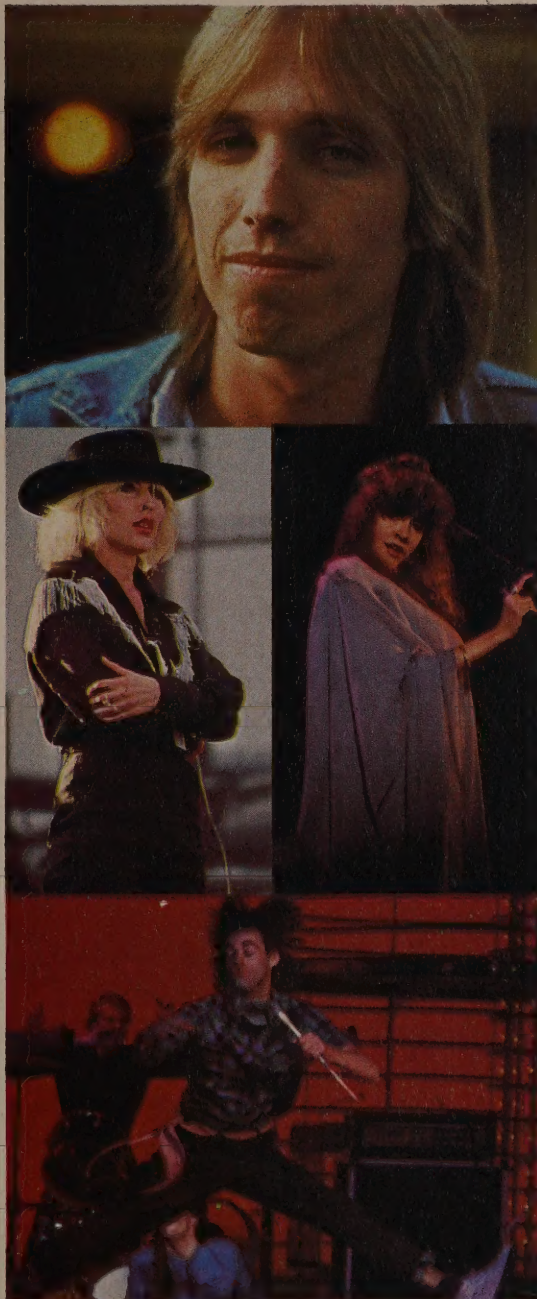
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**JUNE 1980**

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**Business Manager/Edward Konick**  
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**Advertising Production/**  
**Sue O'Keefe**

HIT PARADER, (ISSN 0612-0266), is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, CT. 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, CT. under the act of March 3, 1879. Second Class Postage paid at Derby, CT. ©Copyright 1980 Charlton Publications, Inc. All rights reserved. Printed in the U.S.A. Annual subscription \$10.00, 24 issues \$18.00. Subscription Manager: Gina Brunetti, Vol. 39, No. 191, June 1980. Authorized for sale in the U.S., its possessions, territories and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, CT. 06418. and accompanied by stamped self-addressed envelope. NATIONAL ADVERTISING SALES DIRECTOR: Dilo, Inc., 114 East 32nd, New York, N.Y. 10016. (212) 686-9050. WEST AND SOUTHWEST: Alan Lubetkin Associates, P.O. Box 441 or 22101-2 Burbank Blvd., Woodland Hills, CA 91367 (213) 348-7769. NASHVILLE: Rick Bolsom, 201-22nd Ave. North Suite 2-B Nashville, TN 37203 (615) 320-1810. Postmaster: Please send form 3579 to Charlton Publications, Inc. Charlton Bldg., Derby, CT. 06418.



# ROCK & ROLL HOTLINE

## KISS WEDDING

Congratulations go to Kiss' drummer Peter Criss and his bride, model Debbie Jensen, who were married in Los Angeles at the plush L'Orangerie. Among the guests at the intimate reception, which followed the ceremony, were fellow Kiss members, the group's producer Vini Poncia and Criss' best man, manager Bill Aucoin.

## RACHEL'S LP

Rachel Sweet's latest Columbia lp, *Protect The Innocent*, contains her first original material — a tune called "Lover's Lane." Also covered are songs by Moon Martin, Elvis Costello, and Nick Lowe. Martin Rushent (Ian Gomm, The Buzzcocks) produced.



Fin Costello



## JOHN CALE RETURNS

It's been a long time since John Cale screamed at a plant onstage until it died, but it's still our favorite folk tale about his amazing career. A true renaissance musician, John's had classical training, plays dozens of instruments, was one of the original members of the Velvet Underground, has made many magnificent albums, and produced some of the important albums (for The Stooges, Nico, Patti Smith), of the 1970s.

John's also produced records for such new wave acts as Sham 69 and Squeeze, and a French new wave group called Modern Guy. His own new album, *Sabotage/Live*, is out on Sky Records and is distributed by IRS through their deal with A&M Records.



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# ROCK & ROLL HOTLINE

## GENESIS SOLO

Mike Rutherford, one of the original members of Genesis, took a brief vacation from the band to record his first solo album for Charisma Records. It's titled *Smallcreep's Day* (based on a book of the same name by Peter Currell Brown), and is the story of a man named Smallcreep who spends his whole life, according to Rutherford, "screwing nuts and bolts onto lumps of machinery in a factory, but doesn't know what he is making."

Appearing on this album with Rutherford, who plays guitars and bass, are: Noel McCalla on vocals, Simon Phillips on drums, Jeff Beck, Jack Bruce, and Anthony Phillips (Genesis' original lead guitarist) on keyboards. The album was produced by Genesis' producer, David Hentchel.

## EAGLES TRIAL CONCERT

There was nothing much new happening with the Eagles as we went to press. They've spent much of the past few months on tour and distinguished themselves when they performed at Tampa Stadium: the first rock and roll group to play that venue since Zeppelin left the stage in the middle of a thunderstorm to avoid being electrocuted and the crowd went wild.

It was, we're told, a "trial concert" — according to community leaders who were carefully watching the crowd's reaction.

Despite the fact that there was a three-hour delay, due to rain, the concert went on as scheduled and needless to say, everything was very calm.



Jim Shea

The Eagles distinguished themselves...

## TOTO TOUR

Weeks before Toto began their World Tour 1980 (which began on the West Coast and will take them throughout Japan and England), the group was on the set, videotaping some tunes from their gold lp, *Hydra* under the direction of Bruce Gowers.

Gowers was telling the guys what to do when all of a sudden, Toto's keyboardist — and star of the segment — Steve Porcaro got a little carried away. Faking a fall, Porcaro acted like it was for real and ended up with a face gash that required six stitches.

What was Porcaro's comment?

Enroute to the hospital, Porcaro looked up and said, "Did they get the shot?"

A real trouper..



Sam Emerson

Toto is, not necessarily in this order, David Paich, Jeffrey Porcaro, Steve Lukather, Bobby Kimball, David Hungate, and Steve Porcaro.



# JOHNNY FINGERS NEW WAVE PAJAMAS

Johnny Fingers had just returned from court where he paid outstanding traffic tickets. Can you imagine the look on the judge's face had Johnny walked into court wearing his trademark pajamas?

"My lawyer told me I should wear a suit so I did, but I don't have any so I had to rent one," he laughed. "I felt like a total freak in a suit. It felt really strange because I've been wearing pajamas for so long."

Just why does he wear those pajamas?

"I suppose I like the idea of people looking at me," he admitted. "I hate the idea of being unrecognizable, just a

face in the crowd. I've always worn ludicrous clothes. I started wearing pajamas a couple of years ago. I wore them to school one day and the teacher sent me home to change so I came back wearing a different pair. I got suspended..."

"I buy them in different places," he added. "I hop around from shop to shop looking for different pairs. It's very hard to find anything really extraordinary. I got a nice pair the other day with arrows — they're ludicrous, totally off the wall. Most of the ones I have are gifts from fans."

In that setup you'd think

that Johnny would have difficulty getting into some of the nicer places in town (last year there were more than a few raised eyebrows when Johnny entered New York City's plush Russian Tea Room for dinner), but he says it's getting easier. In London anyway.

"At first it was a bit of a problem, but nowadays everyone recognizes me, they know who I am. If someone else wore pajamas people would think they're a freak, but it's normal for me."

The Boomtown Rats had recently toured Europe when this conversation took place. They were getting ready for their second U.S. tour and

Johnny was, quite frankly, getting a little bored in London.

"I can't wait to get back to the States," he said. "I'd love to live there. Being in the States every day was a novelty — there's so much to see, so many things to do. It's a twenty-four hour country. Over here everything closes at eleven..."

Last time the Rats were in America, they traveled across the country by van and in addition to seeing the usual sights, they visited factories, performed at Frederick's Of Hollywood, and spent more than a few minutes hanging out in diners.



The Boomtown Rats from left to right: Garry Roberts, Simon Crowe, Bob Geldof, Pete Briquette, Johnny Fingers and Gerry Cott.



"The truck stops are great," said Johnny. "Yeah, I love all of that, that's America to me. Everything about America is out on the road ... When we go back I want to see Disneyworld and I'd like to go all over Texas cause it really is cowboy country down there. It's great."

But the group isn't coming back here for a vacation: the main purpose of this tour is to break America and achieve the success they already have

throughout the world where they're counted among the top groups. And while they naturally would have preferred to return with a Number One single, they're still optimistic.

"In some ways it's good," said Johnny, "because it keeps us from becoming too complacent. It's healthy for us to go there and start anew."

"Before our first tour we thought it would take us a year to break America and then

we'd go on to someplace else. It's only when you're there that you realize how vast it is. You can tour England for a year and then reach a level whereas you could tour America for five years before you even get to a level."

In the U.S., radio airplay determines a record's success and it's no secret that the Rats haven't had an easy time getting the exposure. Another problem they've had to face is

America's reluctance to accept anything new musically, but Johnny feels that a lot of those problems are disappearing. "Now that American radio has begun playing people like Talking Heads, Dire Straits and The Police it's a change at last."

"When the new wave music first came out many people thought it was very violent because there was a lot of

*(Continued On Page 59)*



"In England they accept change really quickly. England is unique in that it has to have a new trend every few months — every week in fact."



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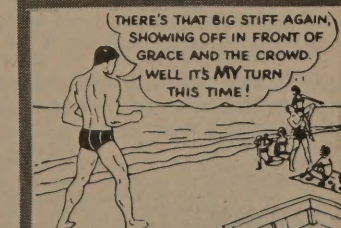
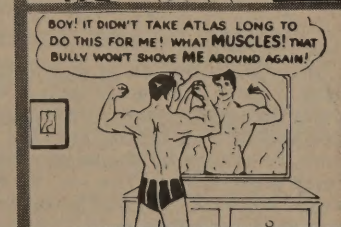
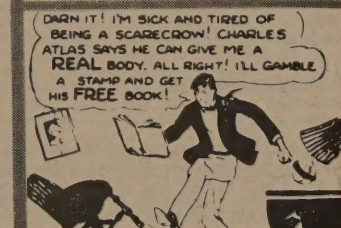
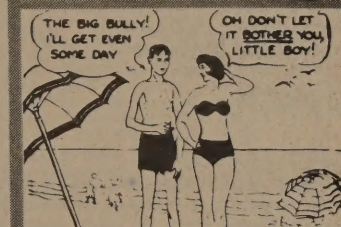
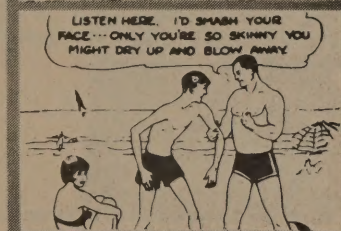


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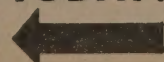
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# WE READ YOUR MAIL

## LINDA RONSTADT

Dear Hit Parader,

I really love Linda's song, "How Do I Make You," and I can't wait to hear the new album. Someone said that it's really new wave. Do you think so?

Sincerely,  
Martha Zuckerman  
Chicago, Ill.

Dear Marcia,

No we don't, and Linda doesn't either. Linda said that she doesn't like the term "new wave," and calls her album (Mad Love) "good rock & roll". (Ed.)

## QUEEN

Dear Hit Parader,

Could you please tell me where I can write to get a concert schedule for Queen? Thank you.

Sincerely,  
Julie Lentz  
Woodlawn, Illinois

Dear Julie,

As of this moment, there are no plans for another American tour. Queen is in the studio in England recording their next album, tentatively set for an early Spring release. Stay tuned... (Ed.)

Dear Hit Parader,

In the Mail section of your February issue, a girl from Indiana wrote in asking about the songwriting credits on Queen's first album. You replied that the songs were all written by the band members. Sorry guys, wrong. The cut "Doing All Right" was written by lead guitarist Brian May and an old friend, Tim Staffell, making it the only Queen song ever written by someone outside of the band.

Love anyway,  
Lisa Patrick  
Killingworth, Conn.

## AEROSMITH

Dear Hit Parader,

Could you tell me why Joe Perry quit Aerosmith? And could you give me some background on Jimmy Crespo?

Steve Szirovecz  
Highland, Indiana

Dear Steve,

Joe quit the band to pursue his solo plans. He formed The Joe Perry Project and has released his debut lp, Let The Music Do The Talking, on Columbia Records. Jimmy Crespo, Perry's replacement, was formerly the lead guitarist with Flame and recorded two albums for RCA. He's 25 years old, single, New York born and bred, and plays a B.C. Rich guitar. (Ed.)

## JAMES WHITE

Dear Hit Parader,

I live in New York City but I'm too young to go to clubs 'cause I'm only 13. I've been hearing a lot about a guy named James White who has a group called The Contortions but I'm kinda confused 'cause some of my friends say the group is called The Blacks and his name is James Chance. Do you know who he is? I really would appreciate any information you could give me 'cause it seems very strange to have so many names.

I really enjoyed your story about why the critics hate The Knack. I'm not too thrilled with them either.

Thank you,  
Peter Marshall  
New York City

Dear Peter,

His real name is James Siegfried but he has been James Chance with the Contortions (one of his groups) and James White with James White and The Blacks (another of his groups). Now he just uses the name James White, but who knows — it could change anyday. The Contortions center around guitars and around James. When it's James White and The Blacks, it expands to include vocalists and a horn section and is more of a revue. James also has another group, called the Flaming Demonics and sometimes sits in with a NY group, called Defunkt. (Ed.)

## THE SPECIALS

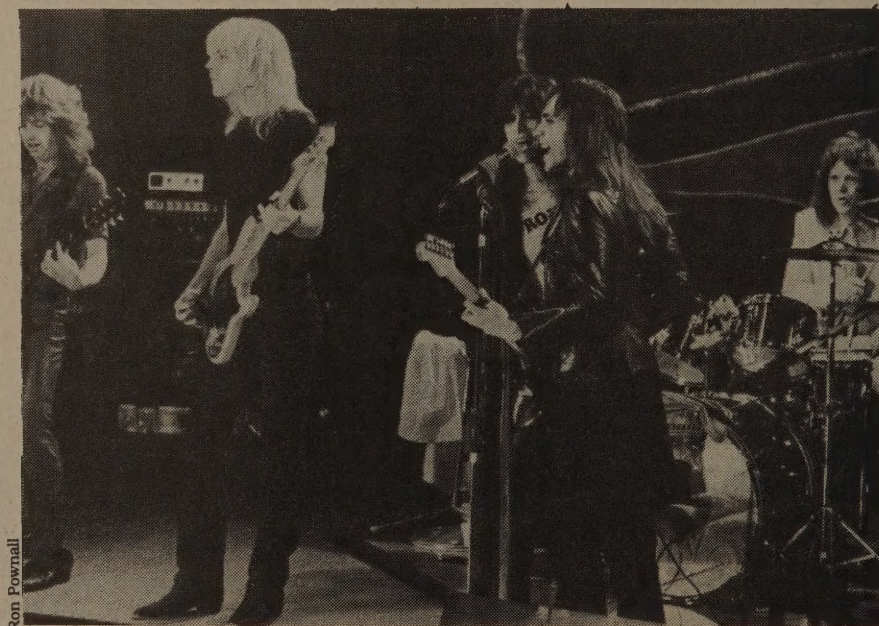
Dear Hit Parader,

I saw The Specials in New Orleans and really thought they were terrific. Do you know what their names are?

Susu M.  
New Orleans

Dear Susu,

The Specials are: Jerry "General Danky" Dammers, Horace "Sir Horace Gentleman" Panter, Lynval Golding, Roddy Byers, Terry Hall, Neville Staples, and John "Prince Rimshot" Bradbury. (Ed.)□



Ron Pownall



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Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

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Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

## ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

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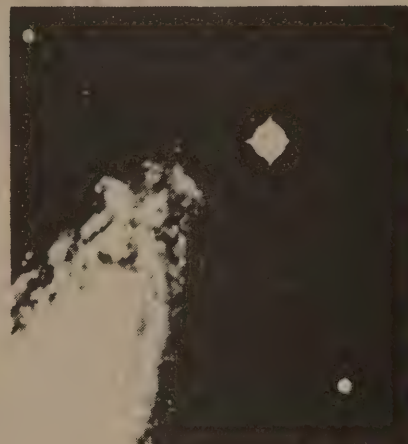
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# GUITARS and AMPS:

Rick Nielsen has something of a reputation among guitar players as a true guitar aficionado. "In my collection, I've got up to about one hundred guitars right now," he says. "We usually take about forty of them on the road with us."

"I have loads of Gibsons. All the Gibsons I have are old ones, all pre-1963. I have them, say, from '52 to '63. I don't have anything past that. Well, I actually do, I have one Trini Lopez custom. I've got Gene Cornish's old guitar, it says 'Gene Cornish — The Young Rascals' on the pickguard."

"I collect them, but I use them all though. Say, like having, this Gene Cornish guitar, I bought that in a store in Chicago. It's sort of weird, you know, he hocked it, I don't know how long ago. That's an interesting piece. It's not the ultimate rock guitar. But just the fact of having it. You know, he's not as famous as Hendrix, but like I know a hundred people that have a guitar that Jimi Hendrix used to own, yeah, right. But this is the real McCoy. I collect screwball stuff like that."

Rick also collects guitar amps. "I've got a lot of Fenders and Voxes," he says. Including, of course, Super Beatles. "I just bought a Super Beatle in Toledo for a hundred bucks. With the frame and everything. And I've got an old brown Vox AC-30, that's real neat. I've got all kinds of goodies, I've got a lot of Fenders, maybe about thirty old Fenders, the newest one is about 1963. I have also fourteen or fifteen maple neck Fender guitars from the '50's, old Teles."

The switch in the mid-70's from the Les Paul guitar sound to the Fender Strat sound and then newer makes of guitar, is something Rick noticed and says happened for a variety of reasons. And while he has numerous guitars, he's probably most closely identified with the black and white checkered Hamer guitar. "He's made about fourteen or fifteen of those for me. I bought guitars from him before Hamer was Hamer guitars. He used to have a place when I met him in 1970 or 71 where he sold vintage guitars. He came to Philadelphia when I lived there and I needed money so I sold him a guitar. Later he opened a store for vintage guitars and I just kept up with what he was up to."

"Then he told me he was going to start making guitars, so I said well alright it would be neat if you'd make me something. So he made me one and I still own the prototype, the very first Hamer that



Bob Alford

L-R: Bun E. Carlos, Rick Nielsen, Robin Zander, and Tom Petersson.

## RICK NIELSEN OF CHEAP TRICK

was ever built. I carry that on the road, I use that all the time.

"Since then I've designed stuff for him that they've made for me and he's given me some crazy stuff. It's been a good relationship. It's not the ultimate guitar in the world but they're real good, he makes them real well. As far as something that's coming out right now it's very in, very smart."

For a long time it was Fender and Gibson who dominated the guitar market. But recently small manufacturers with new ideas for the electric guitar have started to attain notice: Hamer, Spector, B.C. Rich and others have brought new approaches and custom work back into the mass production world of the guitar.

"You've got to understand," says Rick. "It used to be Fender and Gibson, and Gretsch, and stuff like that, and then the quality of those all started going down, and then the other companies would come out and usually they were even worse. But then they improved and kept improving. I think, like even Gibson and Fender, I think they're going to have to go back to improving more. Otherwise they're going to be in big trouble because these small companies are taking away a lot of their money."

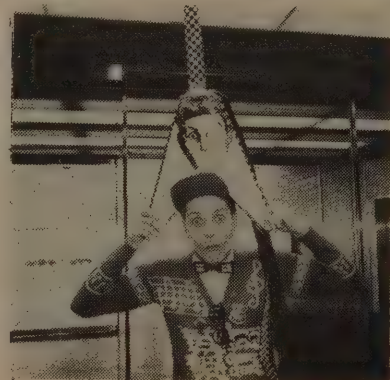
Does Rick really work on his own guitars? "No, I physically don't do anything except give them an idea of what I want. I don't have time for it, plus they do it better. I can design it, come up with the ideas, but physically to sit there and do it would take me five years!" □



Douglas Kirkland



Gregg Cobart





# WERNER ROCK ENIGMA

"Other people have called me a misplaced genius, and I think it's rather pompous. A few people remember my early work and they give me credit for being much more intelligent than I am. All it really comes down to is that I'm extremely ambitious about making the most of what I have and, in the rock and roll business, that always comes out sounding like a genius."

So says David Werner.

Who?

David Werner, who's been described in his record company's bio as one of "rock and roll's rare enigmas," who has been compared to David Bowie, and who got lost in the commercial shuffle in the past few years.

Signed at the age of 19, recorded at 20, a veteran of two lps at 21, Werner, "ever dedicated and optimistic," according to said bio, never thought of giving up.

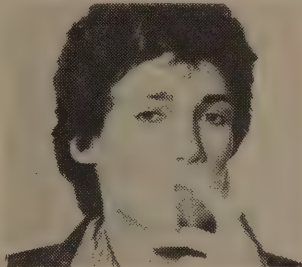
This past year he released his first lp for Epic Records — *David Werner* — and undertook a six-week tour of major clubs. It was in the midst of this tour that Werner telephoned from Boston to talk a little bit about himself.

"You know," he started, "I've done two albums, but I've never toured before, I'm having fun, but I'm a little tired. The crowd's reaction is very great. I really feel like we scored quite high on the scale, that we've been lucky."

About the comparisons to David Bowie?

"Well," laughed David, "I don't hate it because I guess for me to be really realistic about it, I'd have to say that if I was a spectator of David Werner I'd probably come up with that myself."

"But," he emphasized, "as far as my influences are concerned, Bowie and I have been influenced by the same people."



**"As for the image, I've always been in fashion, ever since I was a very little kid."**



**"...I'm extremely ambitious about making the most of what I have and, in the rock and roll business, that always comes out sounding like a genius."**

If you really know what I'd like to sound like, it's more like Colin Blundstone than David Bowie. I'd spend a lifetime trying to sing like him, but I just can't do it.

"As for the image, I've always been in fashion, ever since I was a very little kid. The first time I ever saw Bowie, even though I am a fan, I saw him in Cleveland and thought how splendidly he stole from Presley. I mean, he stole every move from Presley. And if you see him today you can see it."

"I was a big Presley fan, I would have stolen from Presley as well. Bowie and I parallel each other more than any-

thing else. There are a few things I have learned from his work, but I've learned the same things from almost anybody. It's hard not to learn from anybody that's creative."

"When I started out with RCA Records I really just walked in off the street," said Werner. "I didn't go in to make an album and be a rock and roll star, or a phenomenon of any kind. I just wanted to make a record. To this day I have no desire to be a star or to see my name in print. I really don't pursue a great deal of press for the sake of ego gratification or any of the things you can get from it. I would just like my records to get to more people."

"I'd like to be recognized, you know? I go into every situation with intensity, and to try and show quality in an area where people think quality is non-existent. The only true goal I have is to continue making records, to do it with a certain amount of quality and to show that rock and roll is certainly not a jive little trendy, sleazy business of selling records." □  
*From Lisa Robinson's syndicated Rock Talk column.*

We heard the following tale the other day:

REO Speedwagon's resident maniac, lead singer Kevin Cronin made the most of the band's recent European tour. "I figured it was my big chance to get acquainted with the Continent's rich cultural heritage," he said, "so I jumped into a cab and went on a field trip to Amsterdam's red light district. Frankly, watching scantily clad women sit in store windows shaking their booties to drum up business turned me off, so I asked the driver to drop me off at a club."

"At the door of the club, they asked me for 150 guilders," he continued. "Well, I don't know a guilder from a gelding, so I figured that was five dollars and gave it to them. They led me into a room lit up in red where I seemed to be the only customer and gave me a free drink. Now that's class. Then they told me for another 300 guilders I could go into the next room. For ten dollars, I figured what the heck. I was out of guilders, so I gave them a credit card. But the drink was an awful lot stronger than I thought. I staggered into the next room, saw a whole lot of girls, and passed out."



**REO Speedwagon is, left-to-right: Alan Gratzner, Neil Doughty, Kevin Cronin, Gary Richrath, and Bruce Hall.**

## REO RELAXES

"The next thing I remember, I woke up in my hotel room with an empty wallet and a credit card receipt for 600 guilders. I figured any place with drinks strong enough to make me pass out for 820 must be worth it, and when my road manager walked in, I told him what a good deal I'd

gotten in observing the European first hand.

"Then he told me how much a guilder was worth."

Just how much did that night on the town cost Cronin? \$600. □



**"At the door of the club, they asked me for 150 guilders. Well, I don't know a guilder from a gelding..."**

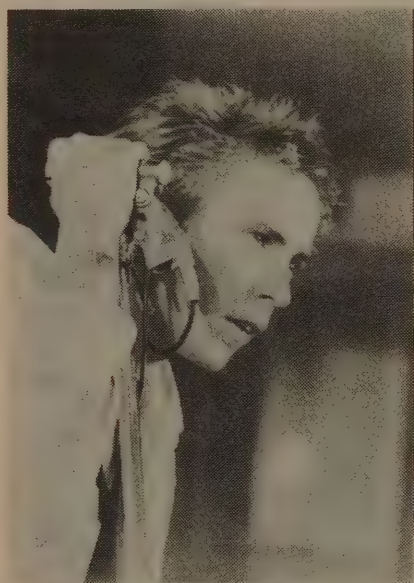


# CT•SPINADDICT•SPINADDICT•SPIN

by  
**JAMES SPINA**

Two releases stand out far and above everything released this month. Way back to what seems like so many years ago there were two groups that set England, America and rock music for a loop. There is no doubt that The Sex Pistols and The Clash fought in the front line when the new wave that is going to dominate this decade started forming. The Clash are still with us in much the same configuration. The Sex Pistols are gone but Johnny Rotten has become John Lydon and together with Public Image he is right out front with a sound just as revolutionary and abrasive in a different way as the stuff the Pistols dished out. Let's get right to them.

**PUBLIC IMAGE** (also known as PIL) "METAL BOX" (VIRGIN IMPORT) This 'album' is actually three 12" 45s contained in a tin can that resembles the containers holding movie film. I don't even know if the record is going to be released in America or what the form of it will be when the limited edition in the metal box sells out its run. The metal box is a nice looking gimmick but the records



**JOHNNY LYDON**

are poorly protected by circular sheets of paper on the inside and they are almost impossible to get out of the box due to a crude lid tip. It doesn't really matter since I just re-recorded the whole thing on tape and xeroxed a set of lyrics that appeared

as the ad for the release in the British music papers. The music is not that unfamiliar to me, since it is basically an extension of the work from their first excellent album. But there is a new element here and the form is hinted at by the fact that the record comes in a 'can'. This white noise is not that far removed from the sounds once thrown out by a legendary German group called Can. The insistent throbbing bass, the scatter-brained guitar whine and those demented Lydon vocals all owe Can a tip of the hat. The songs aren't even titled on the disc but that doesn't really matter since the whole unit of music functions to create a total mood of destruction, alienation, smugness, intolerance and a host of negative vibrations that are usually posed but never truly delivered in modern music. The record is self (indulgently?) produced and although the instrumentation is rather sparse and typical (bass, guitar, drums, vocals and distortion in every form) the overall sound is alien, mysterious and primarily aggressive. Lydon's vocals don't just weave themselves into the music; he pushes, assaults, smears and scares the band into corners rarely heard in the music and sound world.

I suppose I shouldn't devote too much space to this group since the record is going to be rather hard to get at the present time. That doesn't mean that it isn't some of the most important music ever made. It is and you should do everything in your power to possess a copy of "Metal Box". To quote a Rotten old friend ... "I mean it Man!"

**THE CLASH** "LONDON CALLING" (COL.) With this their third album, The Clash have already attained a musical and leadership apex that compares favorably to the Stones during their "Exile" era. The



**THE CLASH**

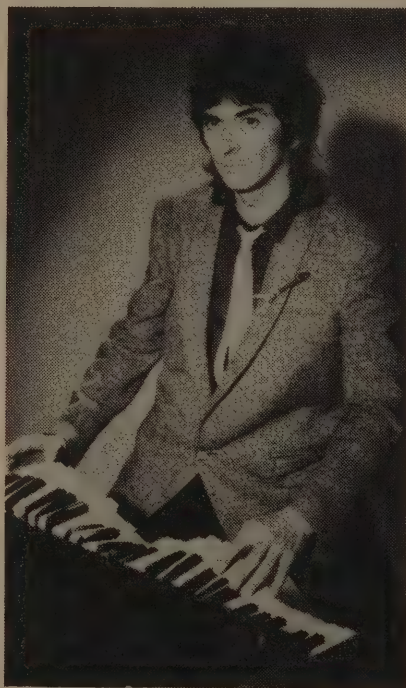
Stones spent years getting their influences (i.e., Berry, Diddley, etc.) in order. The Clash are already beyond that point. When they cover someone else's song, they completely make it their own. When they indulge in an idiom (such as reggae) they redefine it rather than just borrow it. "London Calling" is a two album masterpiece that wipes away the mess inflicted by producer Sandy Pearlman on their

second album. This time Guy Stevens (of Mott and Spooky Tooth fame) is in charge of the production chores and it is a case of Mad men in fine company. Stevens works horns, vocal choruses, harmonies and production touches that push the band in a splintering of directions, without ever giving them any reason or rule to fall away from their original ideas and ideals. Strummer's voice moves close to the sandpaper qualities of Ian Hunter at times but the urgency and enthusiasm is always his own. And you rarely marvel at Mick Jones' lead guitar work. You are too busy being wiped out by the whole context and textures of each song to realize that this is one of the best guitarists in rock and roll. This doesn't mean that he is incapable of wailing away. It simply means that Jones is able to use his instrument as an integral force in the music rather than as some electronic embellishment of bleeps, sustains and staccatos.

Since there is so much music here that my attention to particular tracks tends to wander. Off hand I would say that side four is the strongest stretch for me and much of that has to do with a bonus track tacked on to the very end of the disc right after "Revolution Rock". It is a steaming love song that hints of Clash to come and I guess it's called "Stand By Me" since that is the basis of the indelible hook. I think it is Jones on the vocal and his hush like urgency is a perfect compliment to the defiance of Strummer on the rest of the music. It also contains a monster harmonica slur that ranks right up there with the best of Brian Jones and Keith Relf.

It's hard to believe that we are already a couple of minutes into the 80s and already in possession of a classic double disc from a group that will certainly define the rock and roll sounds of this era.

**IAN McLAGAN** "TROUBLEMAKER" (MERCURY) I suppose this record is fairly pleasant in a rocking sort of way but, well,



**IAN McLAGAN**



oh really now ... who the hell does this keyboard dabbler think he is anyway? True, he was in the original Small Faces. And I know that he added quite a nice "Booker T" edge to The Faces during their Rod Stewart daze and his live stint with The Stones last time around is highly commendable (even if you could never hear him) but does all of that justify a solo effort. Granted, it is better than anything Nicky Hopkins ever attempted on his own but even that isn't saying much. The lyrics here are dumb in a munchkin macho way. His vocals sound like second rate Ron Wood warbling and the main strength of the whole disc lies in the guitar work of Wood and Richards. Does that raunch alone make it worth the price of admission? For me it does, but I certainly hope you haven't gotten that silly with your hero worship yet.



**JOE JACKSON**

JOE JACKSON "I'M THE MAN" (A&M) I know that I am very late on this one and you hear tracks from it on the radio all the time but I just couldn't resist telling you that I think Jackson is a silly phony pawned off on the American public because he couldn't cut it with the exciting things going on in England at the moment. This chinless wonder has obviously won the hearts of many a radio DJ and I think it is because he is a safe alternative to the new wave. He gets tons of airplay and most of it occurred because there has been a vacuum created recently by the absence of new Elvis Costello product. Better late than never when it comes to someone as whippy as Joe Jackson.

MOTORHEAD "BOMBER" (BRONZE IMPORT) It's Blue Cheer ROCKIRON-ROLL award time again and Motorhead win it for the third time with this their third release. This metallic nonsense is totally devoid of melody and taste. The record is wonderful. If anything they are even better than Blue Cheer and I weep for

those readers who have sent in letters saying that they have never heard Motorhead and could care less about them. You people just don't know what you are missing. This three men assault of Heavy Metal gnashing is the last remnant of that fading massive sound that dominated so much of my mid-seventies music listening pleasure. Next to Motorhead the combined forces of Ted Nugent, UFO, AC/DC, Deep Purple and just about any other bunch of thrashers sound like Helen Reddy.

PRETENDERS (SIRE) Led by ex-rock scribe Chrissie Hynde this group is already big stuff in England with three hit singles under their belts already (all of them are included here). We already mentioned them in Spinaddict when my friend Eddie played me their version of The Kink's "Stop Your Sobbin'" way before it was a hit. That record is the best slice of music on this disc and only "Kid" (their third single) comes close to the feel of "Sobbin'". The rest of this record owes a bit to Patti Smith and a touch to Blondie but mostly this is a valiant effort to record an unready group. The music seems agile



**PRETENDERS**

enough but Hynde often sounds pompous and smug with absolutely no reason. She dives for mystery but comes to the surface with a mess of embarrassingly bad lyrics and poses. Her best stab at being a tough bitch comes on "Precious" but the whole thing is deflated when you realize that she is just retreading Lou Reed's "Vicious" both lyrically and musically. The disc is worth it for the singles and I must admit there is great potential here. Although she now professes a great hate for the rock press I can never forget that she was once a member of the camp and on that point alone I'm ready to back her all the way. Besides, I love the way she looks.



**PEARL HARBOR AND THE EXPLOSIONS**

PEARL HARBOR AND THE EXPLOSIONS (WARNERS) Led by frontwoman and singer Pearl E. Gates this band should sound despicable. They come from the west coast. The band is funky and there are two brothers involved. Those are

usually the wrong ingredients but in this particular case they work surprisingly well. Gates is remarkably energetic and her voice is at once sexy and powerful. She doesn't sound like Debbie from Blondie and for that reason alone she should be given great credit. Her voice plays around in a soulful arena that has been greatly avoided since the birth of disco and its endless onslaught of gutless singers. The band has an amazingly tight sense of rhythm with chops that rank right up there with black Memphis units and the M.G.s in their heyday. Since this is basically "move" rather than "mood" music, the lyrics sometimes border on the 'get down ... get up ... get off' banal side but Gates delivery never falters so that any word uselessness goes basically unnoticed.

"MEAN MOTHERS" INDEPENDENT WOMEN'S BLUES (Rosetta Records) While we are on the subject of women singers I must mention this amazing anthology of blues records compiled, annotated and released by this dynamic woman Rosetta Reitz. Rosetta collects old 78s of great singers such as Martha Copeland, Mary Dixon and Bertha Idaho (to name just a few). This particular collection deals with blues songs that define the meaning of Mean Mothers. Rosetta's liner notes detail the whole subject but all I can really do in this limited space is tell you that this music is indispensable and that Rosetta will send you a copy for eight dollars. Well worth it from Rosetta Records, 115 West 16th Street, NY, NY 10011.

PETER GREEN "IN THE SKIES" (ROUNDER) The real Dire Straights stands up but gets knocked down a peg for all those religious lyrics.



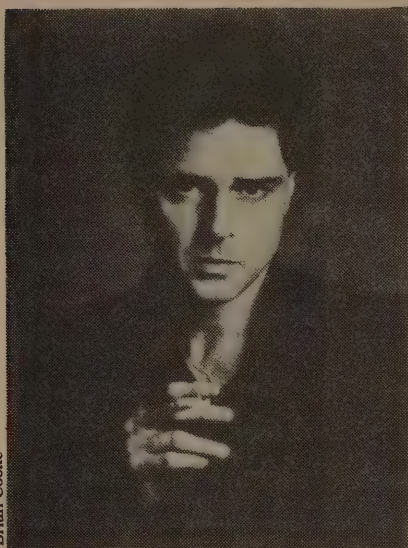
**THE ROMANTICS**

THE ROMANTICS (NEMPORER) Detroit rockers all slicked up in red leather outfits, a nifty Kinks cover of "She's Got Everything" and quite a good New York reputation. They are much more heavy handed than The Knack but this music is in that same pop stadium of quick cuts and public oriented pulses.

D.L. BYRON "THIS DAY AND AGE" (ARISTA) This could be considered Clive Davis' version of Elvis Costello. Bruce Springsteen and Tom Petty all rolled up into one package and person. This guy is well worth the promotional effort since, at times, he transcends all those points of reference and delivers tight and tough tunes. If Clive would buy me one of those twelve string guitars Byron is holding on the cover, I might even go so far as saying that Byron may even possess that special key needed to survive the stupendous musical assault developing for this decade. Since I said it already I guess you



owe me Clive. I forgot to mention Dion. Byron reminds me of a new wave Dion. Glad I got that in fast and early.



Brian Cooke

**D.L. BRYON**

FELIX CAVALIERE "CASTLES IN THE AIR" (EPIC) ... always fall down.

BUZZCOCKS "SINGLES GOING STEADY" (A&M) Assorted singles from a bunch of lunatic ravers hellbent on proving that Dave Davies is a forefather of rock. This music is whining, screeching



**BUZZCOCKS**

and penetrating. Their albums have always left me cold but this singles concentration is a perfect package of all their assets and none of their usual excesses.



David Gahr

**FINGERPRINTZ**

FINGERPRINTZ "THE VERY DAB" (VIRGIN) Here is yet another great English group on that great Virgin record label. You people better start putting out some duff albums or my credibility is going to be shot.

EDGAR FROESE "STUNTMAN" (VIRGIN) Thanks. This one stinks and it's on Virgin. Froese makes this same kind of noise with Tangerine Dream. Lots of synthetic doodling that goes nowhere in the most serious manner.

LIZZY MERCIER DESCLOUX "PRESS COLOR" (Z RECORDS) Some months ago I devoted almost a full column to James White. This is a womanized version of Chances music when it's good and just passable disco when it's bad.□



**LIZZY MERCIER**

BRIAN ENO "MUSIC FOR AIRPORTS" (PVC) If they played this sort of stuff at JFK I for one would take up permanent residence at the airport. Eno should be named president of the Musak Corporation. The elevators and dentist offices throughout the land would be wonderful sound environments at the very least.



**BRIAN ENO**

## ROCK ACTION



**CAPTION** When Rick Derringer played the Bottom Line in New York City many of his rock pals dropped by to see his set and stop backstage to say hello. Among them was this fellow in the photo on the left. No, his coat's not too big for him, he's just covering up because he's none other than Gene Simmons, the guy who plays the devil-like character in that rock group called Kiss.



# ROCK LIFE IN TOKYO

By Bob Gruen

The streets of Tokyo aren't mean streets, like everywhere and everything else in Japan. In New York, there are kids rambling down the streets carrying huge radios that blast their favorite sounds. In Tokyo, Sony has introduced a stereo cassette player called 'Walkman' that comes with a tiny headset, the lightest headset I've ever seen, that gives better sound than two speakers in a living room. Everybody's buying them and I see people walking around wearing them so they can listen to music as they walk. But they'd never be so inconsiderate as to just carry a radio and disturb everybody else.

To me this polite consideration explains Tokyo and the Japanese. Tokyo is a very nice place to be. It's very safe, sensitive, very friendly and compassionate. People don't mug each other, there's very little personal crime, instead people help each other out. There's so many people on such a small island that they've worked out how to live together. It's all very



Tokyo at night

controlled. Outwardly their emotions are very controlled, and they don't disturb other people, but they're as normal as anybody else, they have their fantasies and their feelings are as wild and passionate, but they don't let them get out of hand.

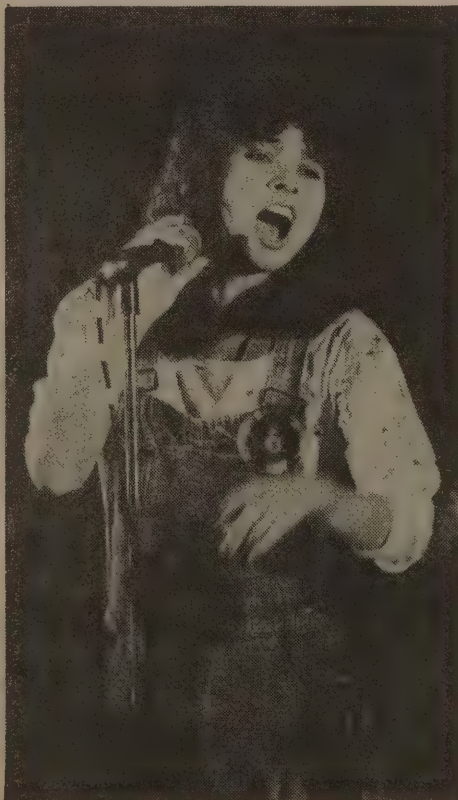
Behind the calm facade of

Tokyo there is a rock scene, and a rock night life, but while it depends on western influences, it is very different from any other city I've ever experienced. Probably because the Japanese have no sense of humor, they're very straight. They have a tremendous respect for authority whether

they dress like punk rockers, Fifties rockers, or disco dancers. Crime to them is doing something wrong, so everybody tries not to do anything wrong. The end result is that rock and roll goes through some changes when it's processed by the oriental mind.



This is Sheena of the Rockets



Carmen Maki onstage at Kanagawa University during an all night concert.

During the last ten years my cameras and I have photographed the rock scene just about everywhere — six o'clock in the morning with John Lennon on the Staten Island Ferry as the Statue of Liberty loomed into view; on the streets of Berlin with Bob Dylan and his bodyguards; backstage after the show at the Palace in Paris with Blondie; sitting by the pool in Los Angeles with The Clash; on the bullet train speeding towards Tokyo with the B-52's. In that time I've seen a lot of cities from my hotel rooms, reloaded a lot of film in drafty dressing rooms, and climbed onto more airplanes than I care to count to fly somewhere else and do it again.

Until last fall, my life as a rock gypsy was based out of New York City. Around September, when the hot rock summer nights at CBGB's, Max's, and The Mudd club had toned down, I began to think about my second favorite city, Tokyo. I'd been to Japan a dozen times, first with Yoko Ono, then on tours with The New York Dolls, Kiss, The Bay City Rollers, and others. I'd never spent more than a week or two in Tokyo, although I'd made friends there, had photo exhibits, and a book published of my rock pictures. I'm still



not exactly sure why I decided to try living in Tokyo on an open-end basis, but as winter set-in in New York I found myself once again on the fourteen hour flight to Tokyo, this time with the intention of staying a while.

Within a week of arriving in Tokyo, my friends, with an inbred desire to please, had found me an apartment and I was suitably ensconced on a side street with a rock club two blocks away. My living accommodations were decidedly Oriental, cooking over two small gas burners, sleeping on mats on the floor, not wearing shoes in the house so everything would stay as clean as possible.

Rock night life in Tokyo begins at 6 o'clock in the evening when the clubs open, which is a little early for me, since nothing starts rocking in most cities until much later. But the Japanese go straight from their day jobs to the clubs, where they stay for a couple of hours, and then go off to eat dinner before going home to sleep. This seemed strange to someone accustomed to hang out at clubs



**Lines form at Tokyo's Shinjuku Loft**

until four or five in the morning, but the reason soon became evident. The rock fans have to catch the last train home, about 11:30, as the trains stop running at midnight, so wherever you are then you're stuck there until the next morning.

Although I spend most of my

time at a club called The Crocodile, there are lots of small clubs, and not many large ones. In fact, all the clubs are very small, holding about twenty or thirty people, but even so each of these clubs will have a live band. There are punk clubs, Fifties rock 'n' roll clubs, jazz clubs, each with

twenty members or so, and each specializing in a different kind of music. It's almost as if the Japanese have a fear of large places.

Many of the clubs are private with a membership fee to get in, others are exclusive in that a clique of friends will all go to that particular club all the



**Rockers hang out in Harajuku on Sunday afternoons.**



**Lizard, produced by J.J. Burnell (Stranglers), has performed in England.**



**Sheena & The Rockets — a new wave cross between Debbie Harry and Ronnie Spector.**



time. By six most of the clubs are filling up, and the club's band will go on before seven. The rock fans sit around, listen to the music, have a few beers or whiskeys, and by eight o'clock the night life is over and they're back out on the street looking for a place to have something to eat. Unlike New York and other cities, these clubs don't really function as spots for boys and girls to meet each other or pick each other up. The fans arrive in groups of three or four, stay for two hours, and then file right back out.

Rock styles among the fans are usually conservative. There are lots of very well-dressed kids around, wearing Paris fashions. There aren't many slobbs, they're all pretty styled, clean, and affluent, they take care in what they do with nothing haphazard about it. There are a lot of hip rock 'n' roll kids, and a lot of kids are into Fifties music, and then there are kids who are into early Rolling Stones, you know, "12 x 5", that kind of stuff. Some kids like hard-rock American groups, although



**The Plastics have a record on the charts in London and Tokyo.**

there's a very large jazz following, a lot of kids are into serious music like Santana or George Benson. Long hair isn't really long, more often in a Fifties style kind of long cut combed back. The guys generally wear jeans, sweat-shirts, t-shirts with American slogans on them, baseball

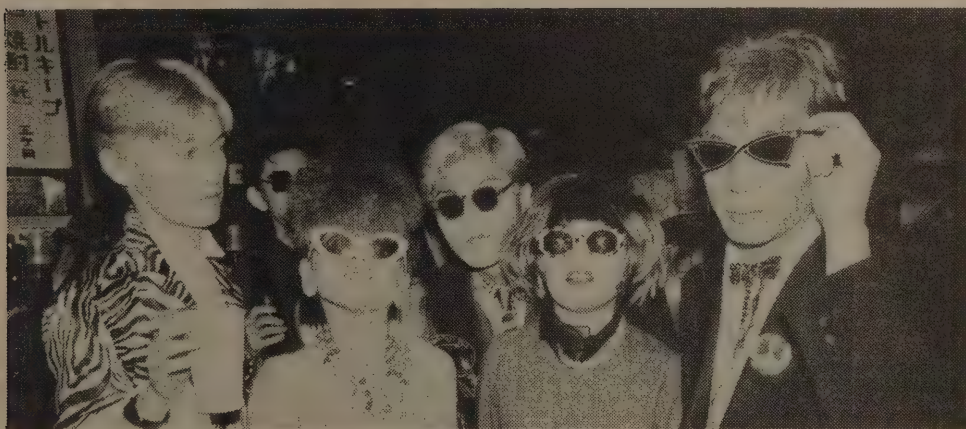
jackets with American slogans on them. The girls are more conservative, wearing almost ankle length dresses and frilly kinds of blouses on a conservative kind of Fifties level.

After hours in Tokyo does exist. The club I hang out in is open until six in the morning, but if I stay up after midnight

things are pretty quiet. After 9 o'clock at the latest there's no live bands. I think part of this schedule has to do with the Japanese concern for others. A band or concert is loud, exciting, and they don't want to disturb anybody with the noise so they take care of it early in the evening before it would stand out.

Rock fans in Tokyo do keep up with all the latest bands from the U.S. and England, although it isn't as easy to do as it is in the west. Many of the clubs will play new records, and everybody seems to have a fantastic stereo system. But there are only two FM radio stations in the entire country and they're both government-owned and operated. They play very bland music except once or twice a week there is a pop summary show, a kind of top ten rock 'n' roll and new wave, but it's only once a week for a half hour.

Much of the information on rock life styles in other parts of the world gets to the Japanese fans through their rock music magazines, of which there are a great many — 'Music Life', 'Jam', 'Goro', and 'Ongaku Senka', among them. These magazines print lots of pictures and facts on new bands and are very up to the minute. So even though Tokyo is very far away from LA, New York, or London the kids manage to find out pretty quickly what's going on. Because radio doesn't really play rock, cute counts a lot more. The kids don't often hear the new bands as much as they see their photos in the magazines. So bands who look cute or strange or sexy are bound to attract more attention because their looks count as much as their music, or even more so since the Japanese kids often see what they look like long before they ever hear



**B-52's fans in Kyoto**



**Antoinette live at Tokyo's Crocodile Club.**

(Continued On Page 61)



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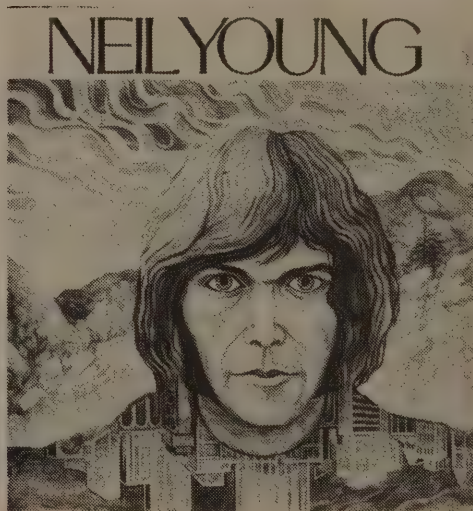
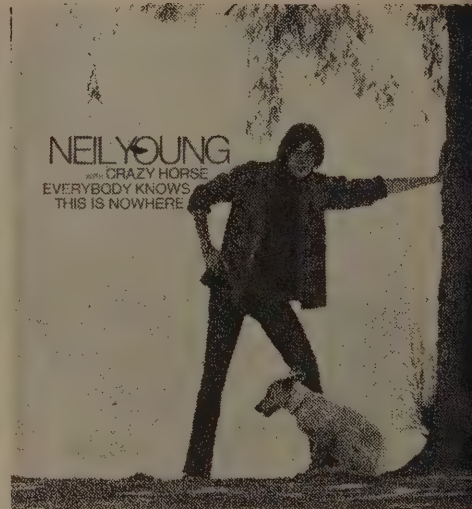
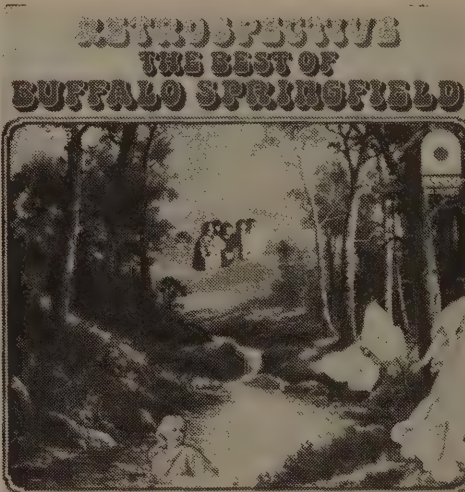
# HP<sup>instant</sup> DISCOGRAPHY

**Buffalo Springfield (ATCO Records)**  
BUFFALO SPRINGFIELD: NEIL YOUNG, STEPHEN STILLS, RICHIE FURAY, JIM MESSINA, BRUCE PALMER, DEWEY MARTIN, (SD33-200A), 10/25/66  
BUFFALO SPRINGFIELD AGAIN, (SD33-226), 12/67  
LAST TIME AROUND, (SD33-256), 8/68  
THE BEST OF BUFFALO SPRINGFIELD/RETROSPECT, (SD 38-105), 1/69  
BUFFALO SPRINGFIELD, (SD2-806), 11/8/73

**Crosby, Stills, Nash & Young (Atlantic Records)**  
DEJA VU, (SD 19118), 3/70

**FOUR WAY STREET, (SD2-902), 4/71**  
**Neil Young (Reprise Records)**  
NEIL YOUNG, (RS 6317), 1/69  
EVERYBODY KNOWS THIS IS NOWHERE, (MSK 2282), 5/69  
AFTER THE GOLDRUSH, (MSK 2283), 8/70  
HARVEST, (MSK 2277), 2/72  
JOURNEY THROUGH THE PAST/ORIGINAL SOUNDTRACK, (2XS6480), 11/72  
TIME FADES AWAY, (MS 2151), 10/73  
ON THE BEACH, (R 2180), 7/74  
TONIGHT'S THE NIGHT, (MS 2221), 6/75

## NEIL YOUNG ALBUM DISCOGRAPHY





NEIL YOUNG & CRAZY HORSE

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NEVER SLEEPS



ZUMA, (MS 2242), 11/75  
LONG MAY YOU RUN (Stills & Young),  
(MS 2253), 9/76  
AMERICAN STARS 'N' BARS, (MSK 2261),  
6/77  
DECADE, (3RS 2257), 10/77  
COMES A TIME, (MSK 2266), 9/78  
RUST NEVER SLEEPS, (HS 2295), 6/79  
LIVE RUST/ORIGINAL SOUNDTRACK,  
(2RX 2296), 11/79□

## ROCK ACTION



## CAPTION

Since they first got together in the spring of 1976, The Clash have broken down a lot of barriers in establishing themselves as a hard rock band. At first they were an important part of the energy of the late 70's rock reactionary set in London, doing the 'Anarchy' tour with the Sex Pistols, and then their own 'White Riot' tour with the Buzzcocks, Slits, and Subway Sect. Their latest U.S. album, a double lp set called 'London Calling', proves that The Clash may well be the biggest rock band of the early 80's, sending the likes of Asmith and Queen to the old rockers home.

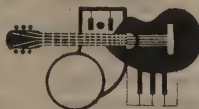
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# LOU REED'S SUGGESTIONS FOR CLEAN LIVING

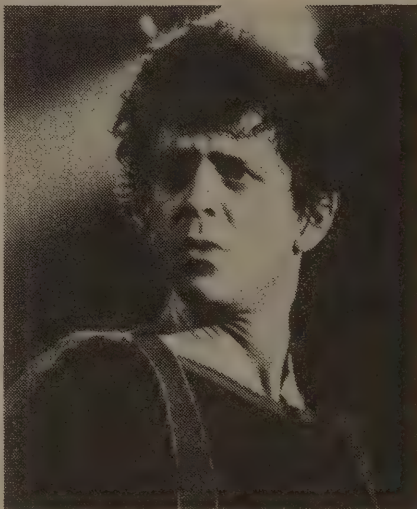
Lou Reed, known for his erratic behavior and destructive habits in the past, has never been in better shape.

"Clean living has everything to do with it," Lou said, after 6 sold-out shows at New York's Bottom Line. "I've bought some land in New Jersey, near the Delaware Water Gap, about one hundred and forty acres. I'm not exactly milking cows, but we do feed deer."

"We" includes Lou's lady Sylvia Morales, who he credits with affecting much of the change. "I've been cleaning things up in my own interest, and Sylvia has a lot to do with it," Lou admitted. (Sylvia has apparently had so much to do with it that Lou planned to make her his bride on Valentine's Day: "So we'll never forget the anniversary," he laughed.)

"I'm unusually healthy," Lou continued, "I've put on weight, but I'm doing exercises. When I'm not in New York I'm a vegetarian, and I have no cigarettes or drinks when I'm on the 'farm'. I call it a farm for lack of a better word. We have a real Hansel and Gretel cottage, and I love it. Of course, it's not exactly the monastic life — I have two pinball machines and all sorts of equipment."

Lou went on. "Everything is all very clean and clear with my system. You know, in every



"Clean living has everything to do with it."

social situation I always took some kind of dope, and in a performing situation I would do more. Now, it's a new experience to have a conversation without taking anything.

"All those destructive distractions ... you're good on-stage despite them, and not because of them. I know I've said this before, but I don't think I've ever had things going better."

One of the reasons for Lou's positive attitude is his band, who've been with him for a

long time and who he describes as "incredible": Stewart Heinrich (lead guitar), Chuck Hammer — Roland Guitar Synthesizer; Ellard "Moose" Boles-Bass; Michael Fonfara — keyboards; Michael Surchorsky — drums. Lou and Fonfara will produce the next album, to be recorded in George Martin's Monserrat studios.

Talking about that album — which he claims will be titled *Growing Up In Public* — Lou said, "I've been trying out a lot of the new material onstage,

because things sound better when you've already done them on the road than when you just go in cold first to record.

"Everybody's been wanting me to get my act together for awhile now," said Lou, "and it's nice to know that people thought I could."

"My saving grace is that I really do care about this music — I really love the stuff. And, I'm pretty happy about things right now." □ From Lisa Robinson's syndicated *Rock Talk* column.



"Everybody's been wanting me to get my act together for awhile now..."

## ROCK ACTION CAPTION



Little known fax about the B-52's dug up by our in-depth research department include the following did-you-know's? All members of the band are single. They still haven't been given the key to the city in Athens, Georgia. One of the band's favorite pastimes as a group is visiting thrift shops. Both Cindy and Kate like to dance as a hobby. Fred's moustache is suspect, but then again so was Groucho Marx's.



"I know I've said this before, but I don't think I've ever had things going better."



# WONDER TRANSLATES RECORDS TO CONCERTS

Stevie Wonder, in New York City for one stop on his mammoth six-city tour, said that performing with the 80-piece Afro-American Orchestra was, for him, like "starting all over again."

Steve, talking in a backstage dressing room at the Metropolitan Opera House, told me, "It's been an idea I've had for the last two years. For the first time I would be able to create music the way it was on the record."

In addition to performing all his hits, Steve performs the entire album, *Journey Through The Secret Life Of Plants*, on this tour. Obviously, the use of a symphony orchestra is a help to a musician who, through the synthesizer, re-creates the sound of every instrument himself on his albums.

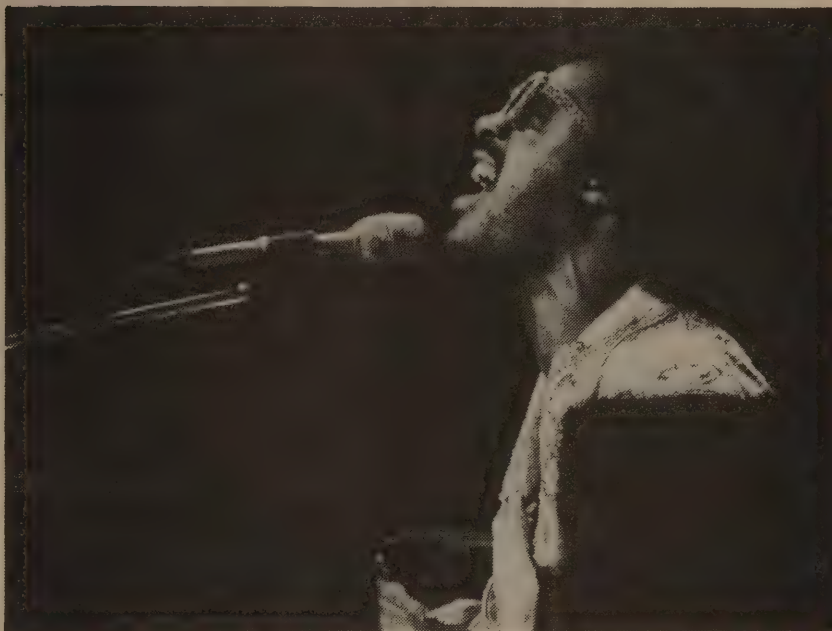
But this orchestra, in particular, has special significance for Stevie Wonder.

"In some cities I wanted to do larger venues so that some kids who never saw this before, or who would not normally be interested in an orchestra, could be encouraged to think that maybe they, too, could be part of one."

"I understand that there are only 17 black players in this country in various orchestras, and I want to let people know that symphony music is also a part of black culture. And all of it is a part of the culture that young people should know about."

"So, if I can be a vehicle through which they can hear this, then I will feel good. It's a whole new experience. I've never performed like this before, and," he smiled, "it's like starting all over again."

While Steve — as he is called by his inmates — is aware of his influences on much of today's music, he remains humble, preferring instead to seem grateful to his fans for their interest, and thankful to his Creator for his own talent, rather than to take personal credit.



"...It's like starting all over again."

But he did have this to say about disco music; music which undoubtedly was affected by Stevie Wonder's own use of and experimentation years ago with electronic, synthesizer devices:

"There is a lot of good disco music," he said. "Some of it gets somewhat distasteful, or tacky, or vulgar, but people want to hear that. And as long as they're able to really know what they're hearing, and still know that there is something else happening in the world — say, what's happening in Iran — or that there are fewer jobs for people, or that there's an energy

problem, pollution ... as long as people keep the reality in their heads, it's cool."

As for his responsibilities to make people aware of such things in his music, Steve says, "If I give people me, then those are some of the things that I think about, and that's what they'll hear. That's not to say that I don't think about those other things ... but, you know, love me, do me, I'll do you — all that is outasight, we all think those things. But there's something that lasts longer than all of that." □ From Lisa Robinson's syndicated Rock Talk column.



"If I give people me, then those are some of the things that I think about, and that's what they'll hear."



Stevie onstage at the Met

Richard E. Aaron/THUNDER THUMBS

Richard E. Aaron/THUNDER THUMBS



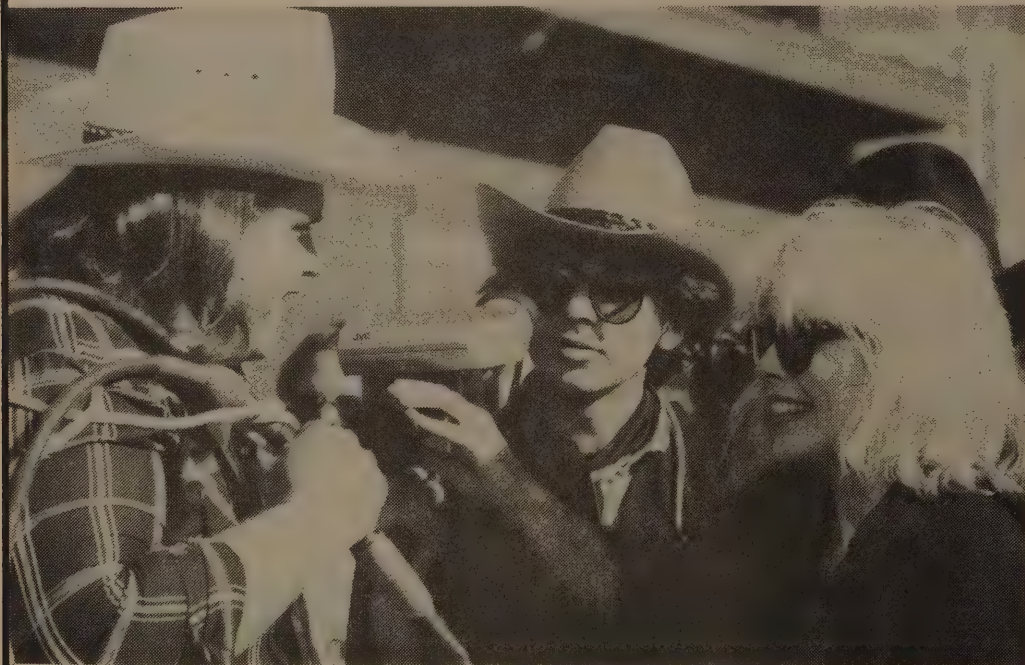
# BLONDIE

## ON THE SET

The movie 'Roadie' is shaping up to be one of those classic rock movies that are enjoyed by one generation after another, first at local theaters and drive-ins, then on the late, late show. From the earliest Alan Freed epics like 'Rock Around The Clock' through the Beatles' 'Hard Day's Night' to the recent 'Rock & Roll School', rock movies have always made up in fun what they lack in substance. Part of the fun is that the acting is often more ham than Shakespeare, and then again there's a certain mysterious energy about rock movies.



Art Carney also appears in the film, playing a character named Corpus C. Redfish.



Say, who's making this movie? Chris Stein seems to be making a tape of his own with his view camera on the set of the 'Roadie' movie as Meat Loaf and Debbie Harry discuss camera angles.

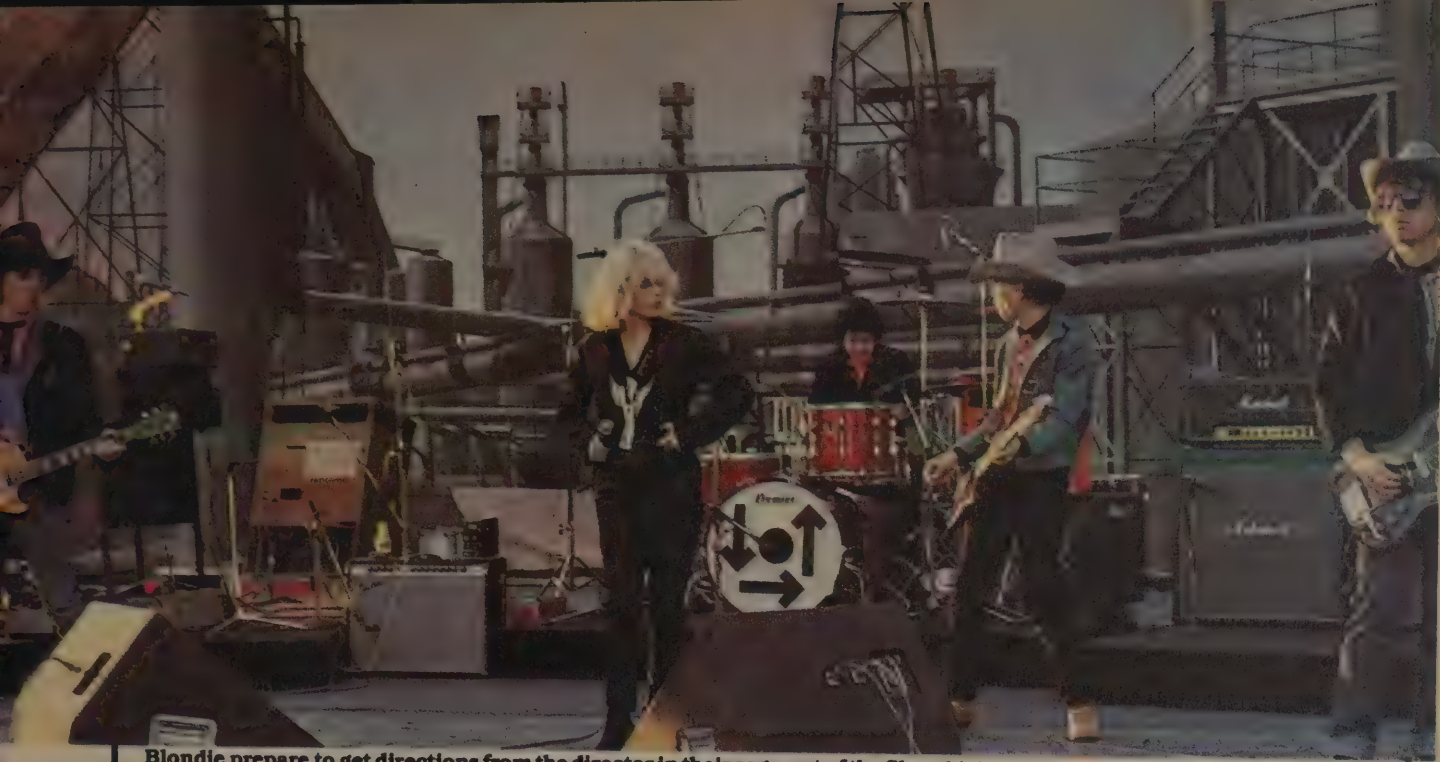


Meat uses one of his best expressions during one scene as his co-star Kaki Hunter adds drama. Meat and Kaki are a romantic duo in the film.



Meat uses one of his other best expressions during a scene with Debbie Harry.

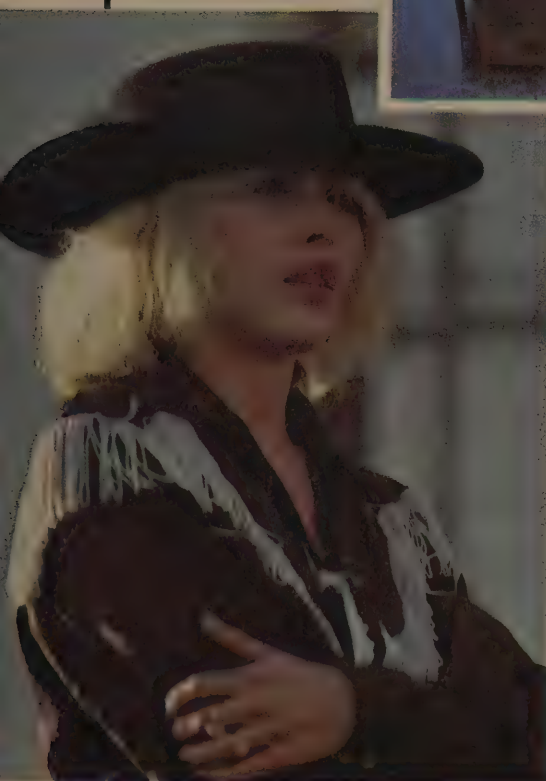




Blondie prepare to get directions from the director in their segment of the film which also stars Alice Cooper, Don Cornellus and Gallard Sartain.



Meat relaxes in true Hollywood style with his own director's chair between scenes.



Debbie waits for the next scene's shooting to begin.

The cameras roll and Debbie rocks out.





# JOE PERRY LETS THE MUSIC DO THE TALKING



Rock photographer Ron Pownall catches Joe in a quiet moment backstage to get this candid portrait.

Joe Perry didn't waste any time getting back to rock & roll after he quit the Aerosmith rock machine to go out on his own. First he got together his own band — David Hull on bass, Ronnie Stewart on drums, and Ralph Morman on vocals — then went into the Hit Factory in New York City where he and Jack Douglas co-produced the first album by the Joe Perry Project. With the album finished, the JPP headed out to start playing their first concerts, with plans for a tour to coincide with the release of the album.

Talking about the album and the band, Joe said, "It's the first time in a long time that I haven't been caught up in a big star machine, and I've really had time; time to write, and listen back to things, and change them if we want to. It all feels brand new, and it shows in the whole project."



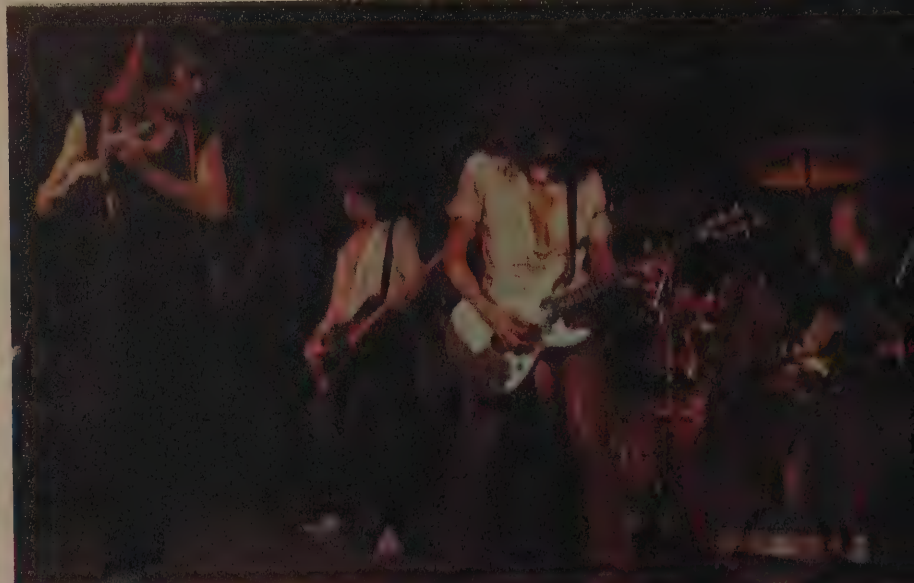
Joe gets into a solo during "Conflict Of Interest", one of the hard rockers on the new album.



Elissa Perry gives Joe some words of encouragement before the bell rings and Joe goes into the ring to knock 'em out.



A real smile from Joe as he and David tune up before the show.



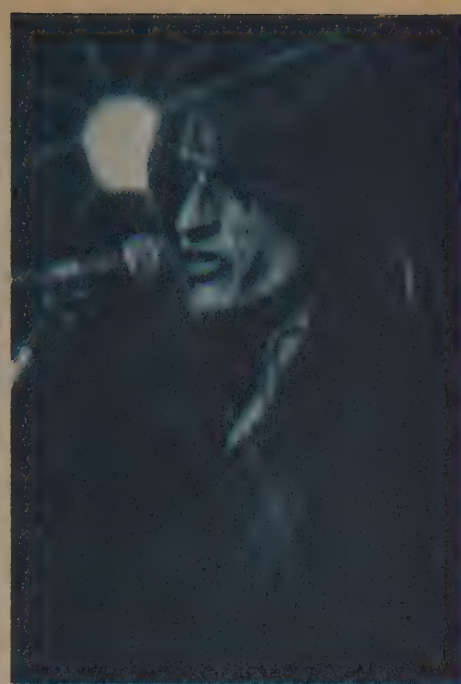
"Life At A Glance" is another of the hard rockers that the Joe Perry Project does onstage.



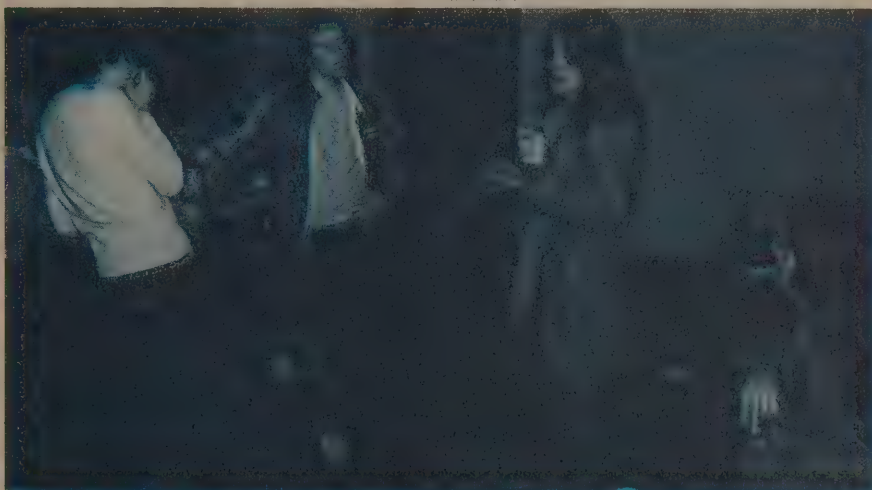


Among the songs on the first album are "Let The Music Do The Talking" on which Joe and Ralph share the vocals.

Onstage, Joe and Ralph share the vocals as Joe and David rock out on their guitars.



Joe steps up to the mike to sing some of the songs that appear on the first album.



Joe goes over the set list before one of the band's first performances at a college in Boston. From left to right are David Hull, Ronnie Stewart, Joe, and Ralph Morman.



Joe winds up to play "Shooting Stars", a song he wrote about leaving Aerosmith and starting his own band.



Joe hits a mean chord as Ralph reaches for a high note during the show.





"We spent quite a lot of time recording *Head Games* because of the personnel changes..."

## FOREIGNER TIME OFF FOR GOOD BEHAVIOR

Leading the rock & roll life can be fun, as long as you get a chance to take a break every so often. That's exactly what Foreigner did after they finished touring Japan — they took a month and a half off which may sound like a lot, but when you consider that this group splits practically the entire year between the road and the studio, it's something to really look forward to.

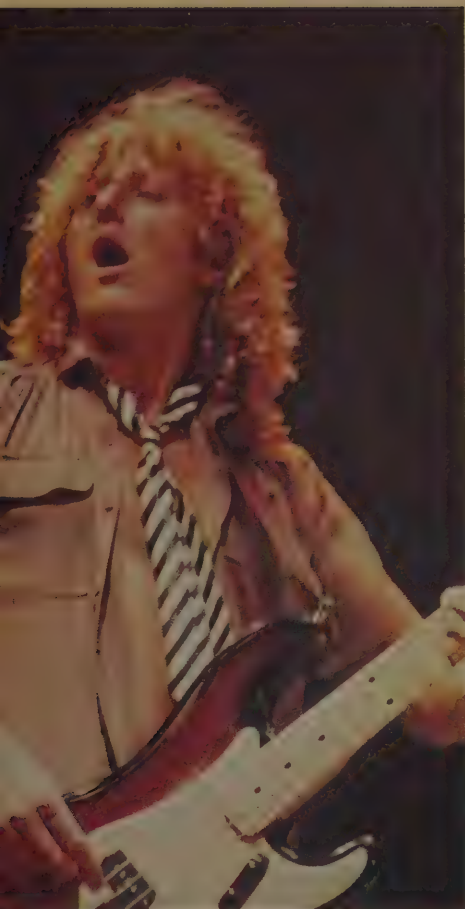
Lou Gramm, Ian McDonald, Al Greenwood, and Rick Wills spent most of the time in New York where they live. Drummer Dennis Elliott went sailing on his yacht in Florida — which is what you might have expected Mick Jones to do since he loves the sea and really enjoys sailing. Instead, he travelled throughout Europe, spending much of his time in Paris where he used to live back in the '60s when he played in Johnny Halliday's band. Mick also hung out in New York and had a good time.

"The only way I can really relax is by coming back to New York," he said, "going to see the movies I've missed and meeting the friends I haven't seen in ages. That's what I do when I have free time. It's difficult to maintain relationships when I'm working so I have to make up for that when I get back home."

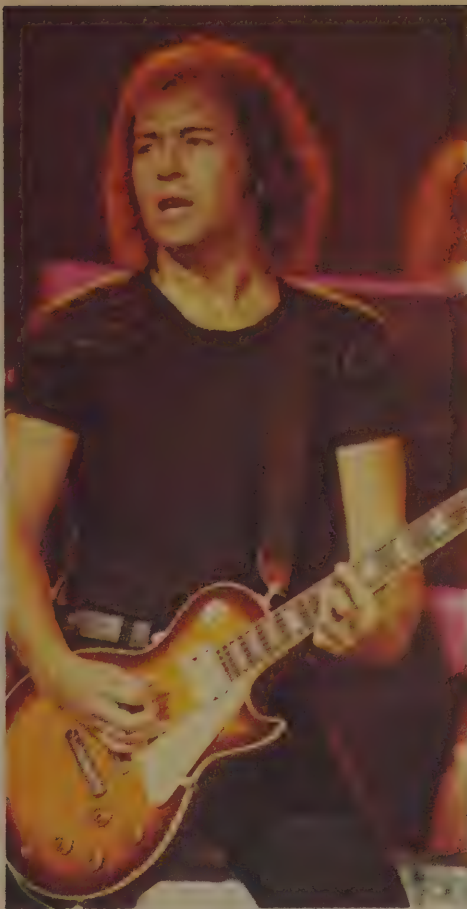


Al Greenwood





**Rick Willis**



**Mick Jones**



**Lou Gramm**

The band is planning to record their 4th album this spring but contrary to those rumors, this will *not* be a live disc. And if Mick has his way, they won't take as long to record as they did last time.

"I don't like to spend too much time in

the studio," he said. "We spent quite a lot of time recording *Head Games* because of the personnel changes, it obviously took time to get everything the way we wanted it. But in the future, I'd definitely like to go in that direction rather than go in the other direction of really using the studio

to create everything.

"The best thing is to create all the arrangements beforehand so you can just go in and get a fresh feeling in the music. If you stay in the studio too long, pounding away at something, it loses its edge after awhile." □



**Ian McDonald**



**Dennis Elliott**



...the fact that it's the only one to  
and to fifteen thousand people. But it  
ready ain't -- I don't think it's the  
big way to play rock shows.

## THE HIT PARADE INTERVIEW

# HEARTBREAKERS AND AMERICAN GIRLS TOM PETTY DOES IT TO HAVE FUN

Now that modern music has replaced all the new waves that came crashing down on us, everyone has stopped worrying about Tom Petty's place in the new music and begun to just enjoy him for what he is — a go-for-broke rock and roller who's always said, "The main point of rock is to have fun; that's why I'm doing what I'm doing and that's why I'll continue to do it."

Tom, along with keyboardist Benmont Tench, co-guitarist Mike Campbell, bassist Ron Blair, and drummer Stan Lynch, formed The Heartbreakers in 1976 after several years of not getting anywhere in local bands in his hometown of Gainesville, Florida, and then moving to Los Angeles to try to get it to happen there — which he did, though not without a struggle.

"I want to always be just enough unsatisfied that I'll want to make the next album better than the last," he says, with the knowledge that satisfaction doesn't come easy, even with hit albums. The band's first album, *Tom Petty And The Heartbreakers*, established them and helped build their following; their second album, *You're Gonna Get It*, broke new ground for them; their third album, *Damn The Torpedoes*, found them firmly

settled in the rock and roll spotlight. But in the four years between the first and third albums, the band had an uphill fight that only their own determination let them survive; a fight that included a certain lack of attention from record companies and radio stations, a few negative attitudes from the rock and roll loving press, and a lot of hard work on the band's part ignoring it all in a constant effort to get their music to the audiences who are the only ones who really matter.

HP: Hello, Tom. Where are you?

TP: Tulsa, Tulsa, Oklahoma.

HP: You'll be delighted to know you were in the Sunday comics last weekend.

TP: I was?

HP: In this section called 'Pop Idols', between Dagwood and Beate Bailey. More about that later. First, you've put in a lot of time at different points in your career being in a holding pattern in relation to business or an album finally breaking. Yet you've continued to pile drive forward with your live appearances. Do you feel at this point that it's basically between you and your audiences. And that radio and record companies haven't got all that much to do with your successes and failures?

TP: That's a dangerous question. I do

think that the kids made the band. I think the kids broke the band initially because there was never any support back on that first album, never even an ad or anything. So it was definitely from the audience, it just kind of built up through the gigs.

HP: Was radio the same way?

TP: I don't think entirely. I'd hate to just say that radio didn't help us because there were that handful that were there all the way from the beginning. Like in Los Angeles radio has always been with us, really supported us. I think that radio, especially the FM's over the last couple of years helped us sort of build a base to work from.

HP: Did you feel abandoned at any point?

TP: The only time I got worried was through all these lawsuits. Like the second record did pretty good, and we were kind of happy and thought everything was okay, and then these lawsuits.

HP: Yeah, you made the Sunday comics with that too.

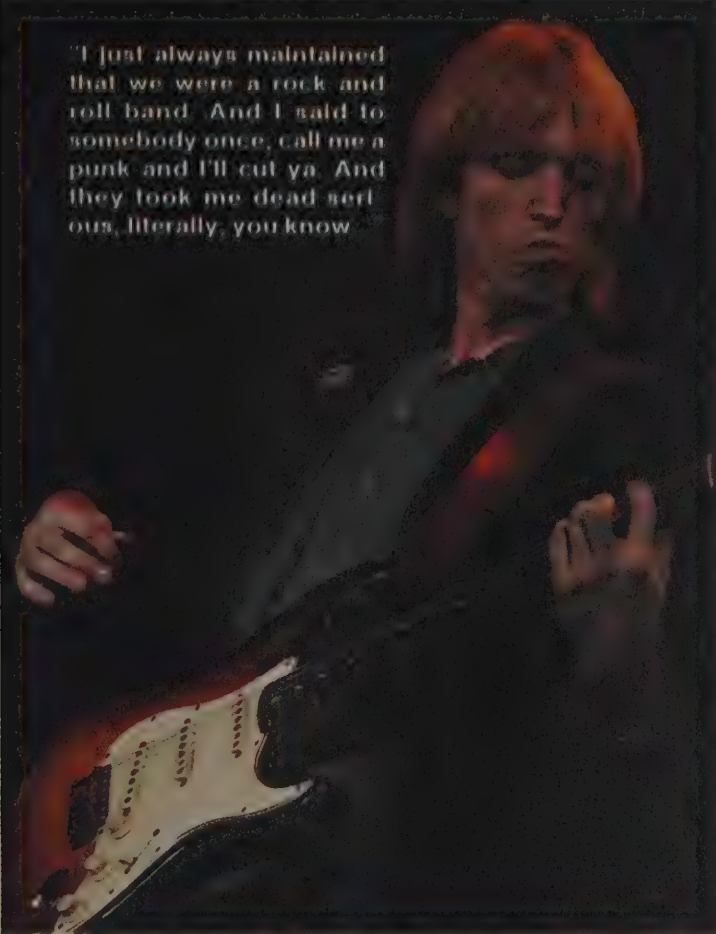
TP: With what?

HP: The Sunday comics reads, next to a little cartoon of you, 'Fresh from bankruptcy court (\$75,000 assets, \$750,000 liabilities)...'

TP: Well, that's not exactly what...

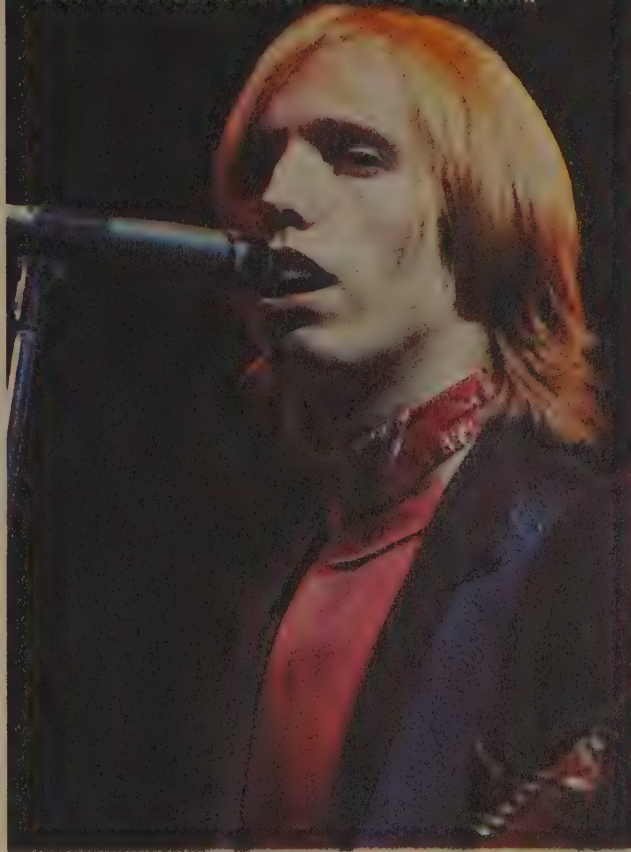


"I just always maintained that we were a rock and roll band. And I said to somebody once, call me a punk and I'll cut ya. And they took me dead serious, literally, you know."



Neal Preston

"I think the kids broke the band initially because there was never any support back on that first album, never an ad or anything."



Richard E. Aaron/THUNDER THUMBS

**HP:** Dagwood and Beatle Bailey aren't too accurate either, no doubt. Is that something you can talk about?

**TP:** Yeah, I can talk about it some. Part of the settlement was that I can't talk too much about it. We never went bankrupt, you know, we almost did, we filed for bankruptcy. To get technical on you, there's a thing called Chapter 11, where you're not really liquidating your assets or anything.

**HP:** You're still paying your debts.

**TP:** Well yeah, you try just to ask the court to devise some sort of plan where you can pay everybody back.

**HP:** Did you have to do all that by yourself?

**TP:** Oh no, I had management, and twenty — thirty lawyers.

**HP:** So you weren't just sitting there by yourself with your guitar and amp.

**TP:** Oh no, it was a cast of thousands. And it was a drag and all that. I've talked about it so much I'm blue in the face. But the great thing about it, the real relieving thing about it was when the record came out — you know without sounding overly humble or anything about it — I have to say the radio was very helpful and the kids were still right there. I think the album broke a record for being added the first day. I think it still holds the record for the most stations to add an album in one day. I was kind of touched that the radio stations were there for me like that.

**HP:** That's great, because that kind of thing can be physically debilitating.

**TP:** Very. But we're over the moon right now.

**HP:** You came up through a period of time when there was great rock and roll turmoil and people trying to figure out what

was happening. There were the punk bands in New York, and the new wave bands in England, and people trying to put you in various categories — then after listening to your records they realized you didn't fit in those categories. Was there a time when you found some of the commentary frustrating, or annoying?

**TP:** Yeah, I'll tell you, there's a thing about that that's always been misunderstood. Hold on, let me drink some coffee. Alright, what happened was they called us a punk band a lot, this is '76, when we first came out, the end of '76 I guess. We went over to England — the album did kind of well in England — and this is when Johnny Rotten, and The Ramones and the whole New York thing was going on. We would say in interviews, well we're not punk, you've got that wrong, because we didn't really think we were, and we weren't you know. But that got misconstrued, like I read not long ago in, I think it was the Voice, this guy was saying he made some horrible statements about the punks. But I never knocked the punks. We were always sort of in favor of them.

I didn't think that's what we were. I thought there was a great difference between us and those bands. But we totally supported those bands because I thought they were the real people that changed everything, really. I always felt that the label, new wave, or whatever, would become really irrelevant in a couple of years. I didn't think it would matter much what you called it.

So I just always maintained that we were a rock and roll band. And I said to somebody once, call me a punk and I'll cut ya. And they took me dead serious, lit-

erally, you know. And I kept reading, 'Call him a punk and he'll cut you'. I was trying to make a little play on words there. So ever since, a lot of people ask me, well, you hate punks, right? The truth is we really enjoyed a lot of those records, and still do.

**HP:** So you may turn out to be not as tough a guy as it seems, eh?

**TP:** No, I'm not a killer really.

**HP:** After growing up in Florida with no doubt a lot of Southern music influences like gospel, blues, and rhythm and blues, when you went to LA, how did you get it all together? Did everything come into focus in LA?

**TP:** I think the only real difference LA made — because it really didn't change my musical taste because I took all the same records to LA...

**HP:** Don't they sound different in LA?

**TP:** Yeah, but the only thing that I really got from those early days there, was I'd never had the chance to play with the tape recorder a lot, and that was when we first started recording a lot of things and listening and that way it helped me to learn to write a little better. I think.

**HP:** Have you become familiar with the technology of the recording studio, past just going in there and having somebody point their finger at you and say 'Play'?

**TP:** Oh yeah, I think I've spent so many dollars sitting around the studio by now I'm used to it.

**HP:** Do you take advantage of the technical end, do overdubs and stuff like that when you record?

**TP:** We have, but we don't make it a rule. I get kind of bored with it. We usually cut everything with at least all five of us there at once. We try to get it kinda live, as we



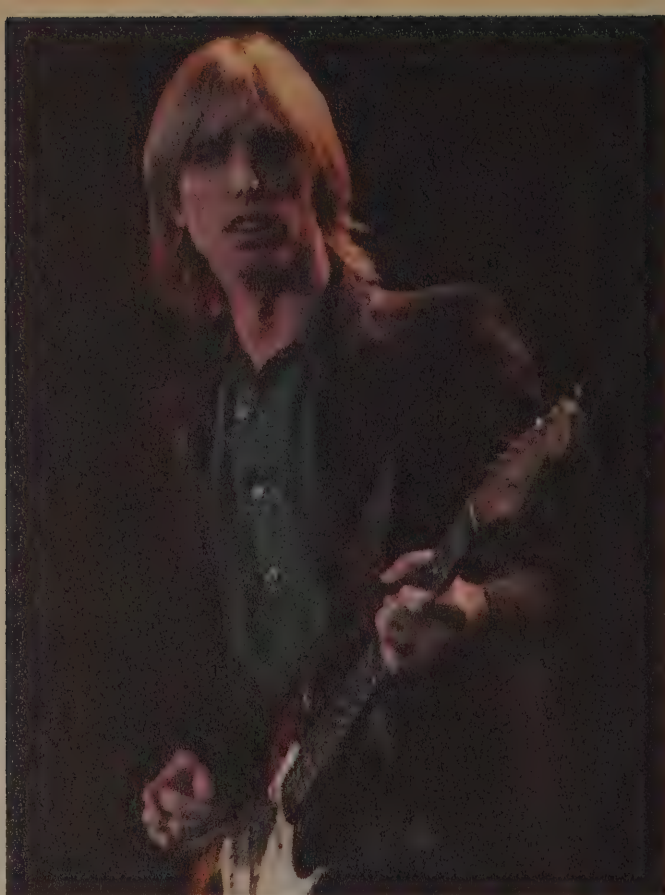
# HIT PARADER











**"The main point of rock is to have fun; that's why I'm doing what I'm doing..."**

would play it onstage. There are overdubs, but not always, not the rule.

**HP:** Do you spend weeks and weeks doing this and then agonize over the mixes?

**TP:** Well on the last album we did, we spent a long time on the mixes. We can't spend too many days, or really even more than one, we might work on a song all day, but by the next day it's kind of hard for us, okay same thing again. So we would usually just change songs, or sit down and try to write something else.

**HP:** Do you write in the studio?

**TP:** Well we did a lot — the first two albums were almost totally written in the studio, and this one not quite as much, but some of it was.

**HP:** As you become more successful, is there a paranoia or anxiousness that develops, knowing you're going to have to go in to record the next album, hoping that it's going to be better?

**TP:** I think that I've always had that. Even on the first album, I would sit there and agonize over it. Is this just me, is this good, or what? Me and Jimmy Iovine (producer of *Damn The Torpedoes*) would literally stay up all night.

**HP:** He hasn't been to sleep since he was seventeen.

**TP:** He's still calling me. I think he's still mixing the record.

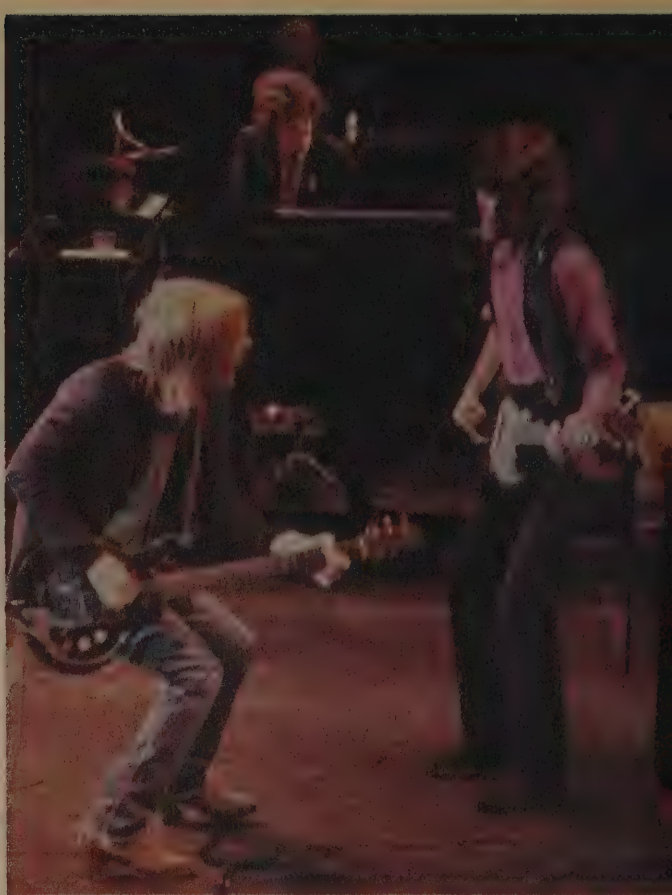
**HP:** He's terrific. Although he doesn't seem to have been outside much in this life. He was probably left as a baby in a basket in front of the door of the Record Plant. How did he affect what you're doing? He's one of the great rock and roll producers in terms of real dynamics. You have to have your ears checked at the end of the session.

**TP:** Jimmy really taught me a lot. I think he brought a kind of New York influence into the studio.

**HP:** Of all the New York producers, producer-engineers, he's the one.

**TP:** I think so too. I'd never met him but I'd admired his work a lot. I'd kind of followed him back since he was doing the John

Lennon stuff, when he was engineering it. We met over the phone — it's funny now because he's really like one of my best friends now. It's always amazed me that I could hit it off so well with somebody that I didn't know. I think he taught me a lot about getting the sound to be wide, and big, and more like the band is onstage, but



**"I think the idea all along was that it would be more than a singer — songwriter trip, it would be a group..."**



**"I think rock and roll is the whole thing. It made my life worth living."**





**"Jimmy (producer Jimmy Iovine) really taught me a lot. I think he brought a kind of New York influence into the studio."**

without slicking it up too much. I didn't want it to come out sounding like it was ... I don't want to mention any names, but like one of those real pop slick records.

**HP:** Are you now at the point where you have favorite microphones and things like that?

**TP:** Yeah, we're like that.

**HP:** One of the things you seem to be doing is emphasizing the importance of the band as a co-element in what you're doing. Which is important because if they're doing it with you they should be upfront with you. Obviously, at first, there was more of a 'Tom Petty' focus. Were there problems with the band feeling that they should be on the front of the album covers too, or was it just a progression? How'd that work out.

**TP:** I think it was fairly natural. We get asked that a lot. But we've never really had fights or arguments about it too much. I think the idea all along was that it would be more than a singer-songwriter trip, it would be a group, we'd keep the same five people and try to develop the group.

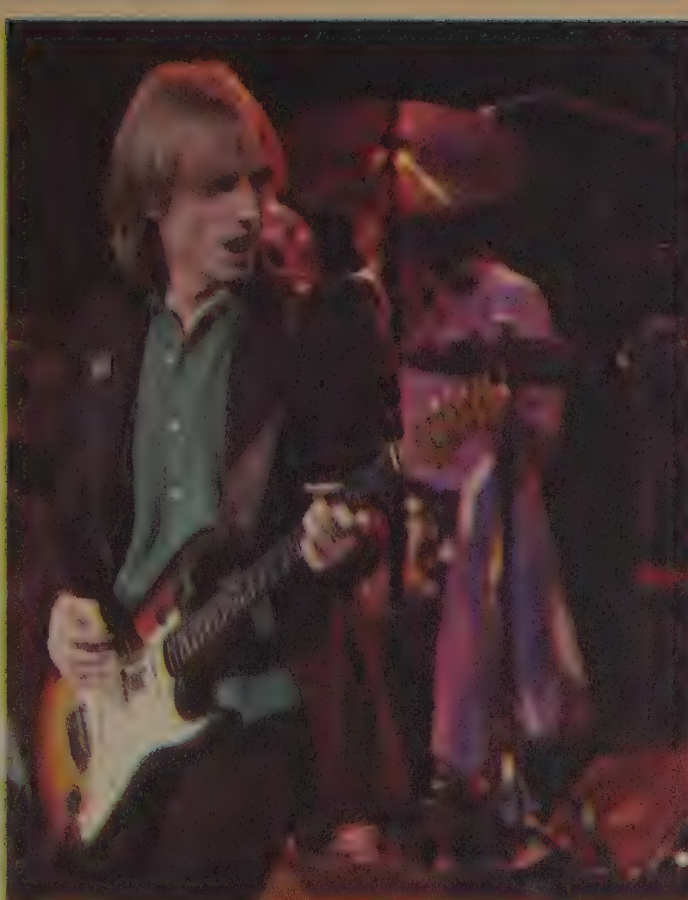
**HP:** One of the enjoyable things about your records are the harmonic elements that used to make the early Buffalo Springfield records so great. You credit the Everly Brothers to a certain extent. Is that melody and the harmony really difficult, something that has to be a conscious thing in making a rock and roll record yet still keeping it harmonic and melodic?

**TP:** I don't know because I don't really concentrate on it. I find that all the records that really drive me crazy are like that. I used to listen to those first Buffalo Springfield records a lot, and I used to

listen, I still listen to the Everlys a lot, that's my main kick, I'm still going back and finding Everly Brothers records. Stuff like Roy Orbison, and stuff like that that really drives me crazy always seems to have the melody. I think it just comes from records that you're subconsciously influenced by.



**"I want to always be just enough unsatisfied that I'll want to make the next album better than the last."**



Neal Preston

**In the four years between the first and third albums, the band had an uphill fight that only their own determination let them survive...**

**HP:** Do you write your songs on the guitar?

**TP:** Well the guitar mostly, and the piano. I'm just a real dumb guitar player, I don't know too much about it, so I just kind of sing over chords.

**HP:** When you went to LA, did you expect that you'd wind up with a band from your home town of Gainesville, Florida?

**TP:** No. Well, I went with this group from my home town that I was in. I was playing the bass. We'd been together a real long time, we went to LA, and that got to be the end of the line out there. We didn't agree on anything and the studio kind of bust the band up. And then I just floated around out there for a long time, with Denny Cordell. I would just kind of go along to whatever project he was on and hang out. Every now and then I'd do a session. He'd bring in the session players and stuff. They were all real good, but I always thought it was kind of cold, you know, I didn't really relate to those guys too much — though they were all nice guys and they played good I just didn't feel like it was rock and roll really. And then, by a coincidence, I ran in to one of the guys who'd been in my band Mud Crutch from Florida, Benmont Tench, and he had rounded up all these people from Gainesville that had been living there almost a year. When we got together it was obvious the easiest thing to do was to go behind my deal because I already had a recording deal.

**HP:** Did you release some records, or are there records in the can, that are pre-Heartbreakers?

(Continued On Page 58)



# Eurobeat News



Tom Robinson

## GELDOF PRINCIPLES

"We've never made it easy," said Bob Geldof, talking about the lyrics of "I Don't Like Mondays" — the Boomtown Rat's controversial, catchy little tune. " 'Rat Trap' wasn't an easy song to like; if one was to go into the works of the thing you wouldn't particularly like it very much. 'Clock-

work' was a highly neurotic song, musically and lyrically...

"We never made it easy for people cause we don't give a shit. We don't sit and stew about the words nor do we want to stick messages, ideas or principals down people's faces because we don't see ourselves as an institution." □



"We don't sit and stew about the words..."

## ROBINSON'S S27

S27 is the new band formed by Tom Robinson with Joe Burt on bass, Stevie B. on lead guitars, and Derrick the Menace on drums. As he did with TRB, Robinson will handle vocals and second guitar.

After breaking in the new material on a six-week club tour around England, S27 went into the studio to record with producer Steve Lillwhite. The album will be released in the U.K. under the name "S27," but will include Robinson's name on the American cover to capitalize on his popularity here. □

# EUROBEAT...EUROBEAT...EURO



The Jefferson Starship in 1980. Left to right: Pete Sears, Mickey Thomas, Paul Kantner, David Freiberg, Aynsley Dunbar and Craig Chaquico (in back)



Gary Refosler

# STARSHIP'S SONIC ROCK BOOM

For the past few years every story about the Jefferson Starship had a way of disintegrating into a Grace Slick and Marty Balin update.

Does anybody still care?

Because as we enter a new decade the Jefferson Starship is doing just fine with a new lineup, new album (*Freedom At Point Zero*), and what's even more important, a new sound.

Craig Chaquico is the Starship's lead guitarist. He began playing with Kantner and Slick in the early 70's and recorded one tune on the *Sunfighter* lp. He's officially been a member of the group since 1974. According to the biographical information released by RCA Records, Craig was raised in Sacramento, California, got his first guitar when he was ten, and two years later broke his arms and legs in a car accident which didn't keep him from practicing his guitar. Three years later he formed the Steelwind Band with his high school English teacher and recorded "Child Of Nature" on the Grunt label. At 25, he's the youngest member of the Starship.

With most of the attention being paid to Paul Kantner, the sole surviving member of the original Airplane, and the new

additions (vocalist Mickey Thomas and drummer Aynsley Dunbar), Craig, Pete Sears, and David Freiberg have fallen somewhat by the wayside. But Craig says he doesn't mind being the 'unknown' member of the band.

"The longer I've been in the band the more respect I've gotten within the group," he said, "and the more chance I get to influence the sound. Marty and Grace did get a lot of the attention but since they're not in the band anymore it makes it a little easier for me to influence the sound of the group, and I think that really shows itself on the new album.

"I've always been a real heavy metal freak — not totally heavy metal, but I like melodic strong sounding rock & roll. I really dig loud guitars and drums and bass. For a long time I was really frustrated because I was coming from that place musically and the band seemed to be going into this really mellow, middle of the road direction. But now my influence is being felt and that's more important than the recognition. I really had the opportunity to help arrange most of the tunes on the album — 'Jane' for example, and to me, that's rewarding.

"I'm not frustrated by the attention the

rest of the members of the band got ... Since Paul is the sole survivor from the Airplane he's naturally going to get a lot of the publicity but that doesn't bother me. As long as the music gets me off and I'm able to feel that identity with the band I'm happy.

"Recognition is great and I feel that I get my share, especially in concert, but the bottom line for me is just being able to feel that the music is exciting and reaches its full potential. I think we've done that.

"Before this album we weren't able to get that hard rock sound — that big sound I've always liked. I grew up listening to Zeppelin, The Who, Bad Company which incidentally are three of the groups our new producer (Ron Nevison) used to produce. I think he's had a large effect on our sound and I relate to him more than any other producer I've ever worked with. He's got a real good rock & roll ear and lots of experience making that big rock & roll sound..."

Everyone agrees that *Freedom At Point Zero* is much more hard rock than anything the Starship has done before and while Craig credits the influence of some of the newer groups, he doesn't consider the Starship a new wave band, which is



smart cause they're not. "A lot of that music has the same kind of energy I've been into all the time; an aggressive style of playing and a simple kind of approach, but it sounds bigger and better together. There's less garbage going on, it's just concise parts that really work well together. New wave has a lot of that; the simplicity of the arrangements and the fact that they don't use a lot of overdubs — just drums, bass, guitar, vocals, and keyboards. Some of the new wave doesn't get me off cause it's too much on the radical fringe. I can tell the players can't play and that sort of bugs me, but I appreciate the energy and I'm really influenced by that."

Fifteen years ago when Paul Kantner and Marty Balin formed the Airplane, Craig was just ten years old. Now Paul is thirty-eight, David Freiberg is forty-one and with a sixteen year age difference between the oldest and youngest members, you'd think there'd be a generation gap. But Craig says not true — he calls it a "resistance to playing rock & roll".

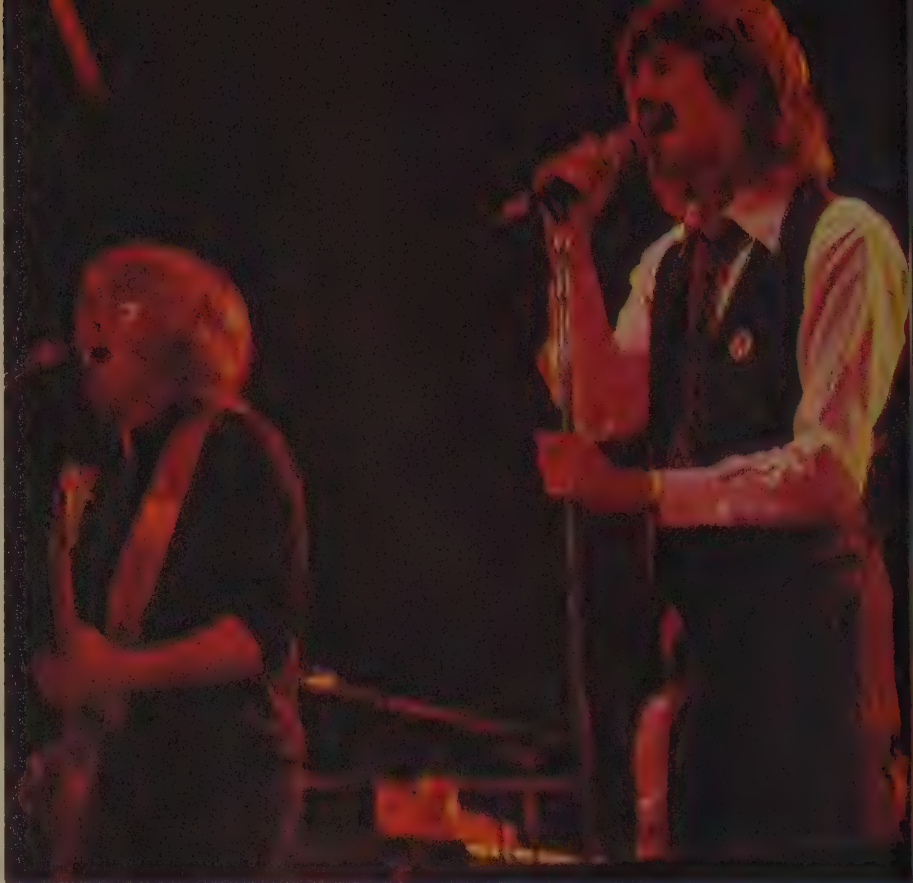
"There were certain things that seemed so obvious to me but it just took a long time coming. I don't think there's a generation gap, I think it's more a matter of communication. The more you play together the more you learn to communicate with each other. With Marty and Grace, the band was strongly influenced to go middle of the road and it was very frustrating to me cause I would listen to these new groups coming out, like Foreigner and Boston, and I'd think that's the kind of sound I dig, that's the kind of rock & roll group that's really happening — if we could use some of these elements and that energy in our band it would really be great."

Craig finally got his ideas across by making his own tapes in his 8-track home studio and bringing them to the band. "That way everybody could hear what I was talking about and hear the direction I was going in. Before that it was really frustrating because I'd come in with a song and I'd hear really loud guitars in my head and then the band would learn the tunes but by the time the record would come out after going from my imagination, to my guitars, to the rehearsals, and then to the studio, through our producer's interpretation it would come out diluted and weak sounding and I couldn't really figure out why."

"So I started making tapes at home and I'd bring them in to the group and play the cassette rather than going in and just playing my guitar part and trying to describe what I wanted to hear. It's really hard to communicate that — it would be hard for anyone to understand what you mean when you're trying to talk about sounds. Once I started doing that I was instantly able to communicate because the music was right there."

"In the past I'd come into rehearsal and we'd play a song and I wouldn't be able to say what was right or wrong. I'd ask people to try different parts and that gets real frustrating after awhile. So what I ended up doing was staying at home experimenting until I came up with a part that I felt made it, without having to put the band through all that frustration and hassle."

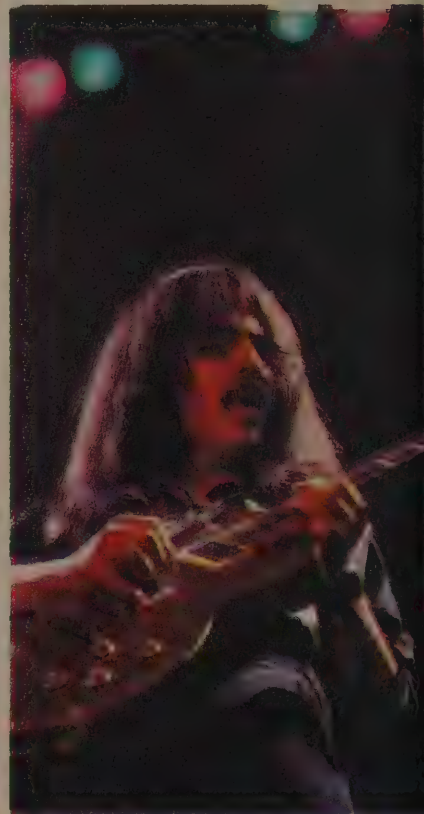
"I think that was a turning point for the group because everybody else had the same problem. They would bring their songs in and they wouldn't end up sound-



"Before this album we weren't able to get that hard rock sound — that big sound I've always liked. I grew up listening to Zeppelin, The Who, Bad Company..."

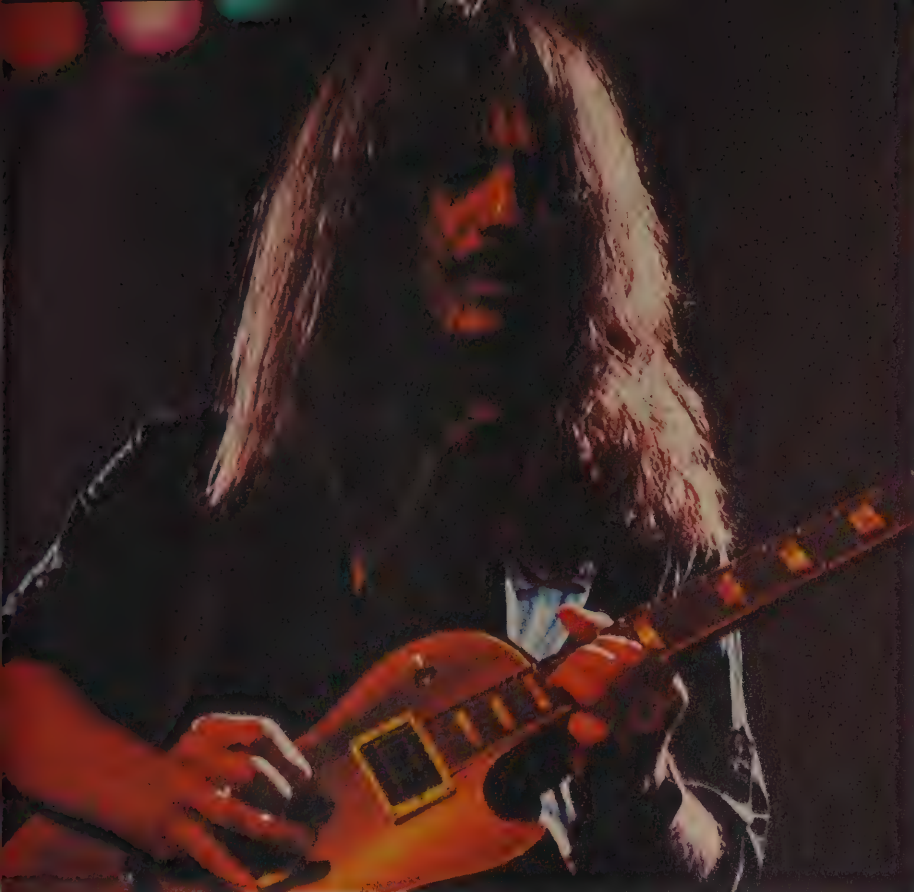


"We feel like we've got what it takes right here but Paul feels like he really needs a girl singer so he's looking..."



"I think Grace would have had a good time recording this album with us and I think she would have really dug what's happened to the Starship..."





**"I'm not frustrated by the attention the rest of the members of the band got ... as long as the music gets me off and I'm able to feel that identity with the band I'm happy."**



**Mickey Thomas**

ing the same way they heard it either. When they saw me bringing tapes in everybody started doing it. Now Pete's got a studio in his house, and David's got one, Paul has one ... That makes it a lot easier for us to communicate at rehearsal and there's a lot less strain. It's a real good system."

Craig laughs when I mention that this is the first album they've ever delivered on time — something that must have thrilled the folks at RCA who had become used to their lengthy delays. "That's true," he said, "and a lot of that had to do with the fact that we did all the pre-studio work at home and that saved money. We knew what it was going to sound like before we went in to rehearse — we had our parts arranged, we didn't go in half-baked and try a guitar part and then say 'Oh no, it doesn't fit with the bass part...' That's the kind of thing that really wastes time and costs money."

"By the time we got in the studio we knew what we were doing and therefore it was a lot easier and a lot smoother for all of us to finish the record."

"All of this; this new direction in our music, this idea that we wanted to play more rock & roll, plus our emphasis on arrangements — these things along with the new members of the band and our new producer all generated an energy that made the album stronger. All these elements really coalesced to make a different statement for the Jefferson Starship."

Craig says that this lineup (Kantner on rhythm guitar & vocals, Mickey Thomas on lead vocals, Aynsley Dunbar on drums, David Freiberg on bass, keyboards, & vocals, Pete Sears on bass & keyboards, and Craig on guitars) is set for awhile but he doesn't discount the possibility of others (maybe even Grace) joining the group in the future.

"I think that Grace would have had a good time recording this album with us and I think she would have really dug what's happened to the Starship with the new members, new producer and the new drummer but the timing wasn't right. She had to leave the group and get her personal thing together."

What about the female singer Paul has been talking about?

"Paul is more into having a girl singer than the rest of the band," said Craig. "We feel like we've got what it takes right here but Paul feels like he really needs a girl singer so he's looking and he'll be looking until he finds someone. The rest of us feel if we find someone that clicks, cool — but if they don't fit they're not going to be in the band. We're happy with the way it is for sure. If anybody were to come on the horizon that would be great but we're not really anticipating that or waiting for it."

"I can't see any other girl singers in the band except Grace and who knows, maybe some day she'll come back. She's welcome to come back provided that she realizes Mickey Thomas is there and he's our singer, too. If we ever get any other singer in the group it's going to have to be someone who is compatible with Mickey."

In the decade that Craig had played with the Airplane/Starship he's faced upheavals that would drive most musicians nuts. Just what has kept him going throughout the difficult periods?

"I think it's a desire to play and a love of music," he said, "and I guess it's the belief that eventually the band would come around to playing rock & roll. Feeling that evolution, knowing that each time we were getting closer to it even though the albums weren't showing off the rock & roll side..."

"I enjoyed playing Marty's tunes even though they were mellow. It gave me a chance as a guitar player to play a lot of different styles that I normally wouldn't have done given my own choice. I did like playing the guitar and I enjoyed playing with everybody in the band and that kept me going."

"The part that was difficult for me was going to a gig and knowing that out of the whole set I would only be getting off and really enjoying myself maybe fifty percent of the time because of the material. Now I can go onstage and really look forward to every song that we're playing."

"In a concert there are certain kinds of music that go over better than others and what made it difficult for me was knowing that we were playing some of the songs that don't go over well. I think kids want to hear a certain kind of thing in concert — there's a certain type of sound that's really fun to play and what was frustrating was not being able to do a lot of that material. Now I look forward to every song, which is not to say that all the songs are hard rock, kick ass, cause they're not. We have a couple of ballads — it's just that the manner in which we play them is more of a masculine sound. There's a stronger feeling and it's more fun to play."

"I think it shows in the audience's reaction too. I definitely feel the audience gets off more now than they ever did before."

"The tension is gone and now it's really a team. We go out there and we all feel like we're really playing together. We know that each one of us is going to put their hundred percent into it. Everybody is really into this music." □





"The title signifies that we're going off in different directions."



On a massive tour, coinciding with the release of the album...

## JOURNEY DEPARTS FROM TRILOGY

First there was *Infinity*. Then came *Evolution*. Now Journey completes the trilogy with *Departure*.

"The title signifies that we're going off in different directions," said drummer Steve Smith. "The songs are different from anything we've ever done before. The last two albums were vocally dominant, this time there's more instrumental music."

The album (Journey's 7th on the Columbia label), was recorded at the

Automat in San Francisco, "because everybody lives around here," said Smith. It was co-produced by Kevin Elson, Journey's live sound engineer, and Geoff Workman who engineered the *Infinity* and *Evolution* albums. And even though they're not given producer's credit, all the members of the group were involved.

The album cover was designed by Mouse Kelly — the noted San Francisco psychedelic designers who provided the artwork for the other two albums in the trilogy. And, if you hold all three jackets

next to each other, you'll see the birth of an Egyptian scarab.

Journey's World Tour, which was scheduled to begin late March and run through the end of the year, will take them to sixty-five cities in the U.S. before they go on to Europe and Japan for additional dates. And for the first time in their career, the group will incorporate a multi-level stage with special lighting effects into their show, and will record the performance for a "live" album. □

## ZZ TOP PLAN TOUR PLAN

ZZ Top is Billy Gibbons, Frank Beard and Dusty Hill and three years they disappeared from the scene after breaking records for the largest grossing concert tour in the history of American rock & roll. But now they're back, with a new Warner Bros. lp, *Deguello*, and a major world tour.

Just how long are they planning to tour?

Guitarist Gibbons says, "We'll just drop the bucket in the well and see how it splashes," which is the way southerners talk. Drummer Frank Beard was a bit more definite: "We'll be out forever." Dusty Hill had no comment.

Bob Alford



On the road "forever"?



# STREET SURVIVAL ELLEN SHIPLEY

Ellen Shipley, who describes herself as a "New York street survivor," is a singer who was into all the "girl groups": The Ronettes, Shirelles, all the Motown groups. "And," she says, "even though those women were puppets and had no control over anything, I think the fact that they were making music instead of just being housewives was inspiring to me."

"It was pretty outrageous for a woman to be doing that," she says. "They had a career, they were out there. Then, of course, when Janis Joplin and Grace Slick came along in the late 1960s, that really helped."

"But mostly, my rock and roll influences were men, the heavy rock and roll influences. The Who, the Stones, the Doors... I really loved the Doors, I thought they were very intense."

Ellen Shipley — whose stage performances and debut lp (*Ellen Shipley*) this past year have people raving — admits that she's dramatic, that she hasn't calmed down at all and that she exaggerates. But she's a welcome addition on a rock and roll scene where — despite the new wave — there aren't nearly enough women who rock.

"I think that it's in an embryonic stage," she said. "There are more women on the scene. There's strength in numbers, too, so that before, when it was just Suzi Quatro, or Patti Smith... then there were more. When it's one, it's easy to ignore, but just look at all the women who have had records released in New York, it's amazing."

"If you want to ignore me, okay, ignore me, but there's Ellen Foley and Carolyn Mas and it goes on and on. I think it's getting easier."

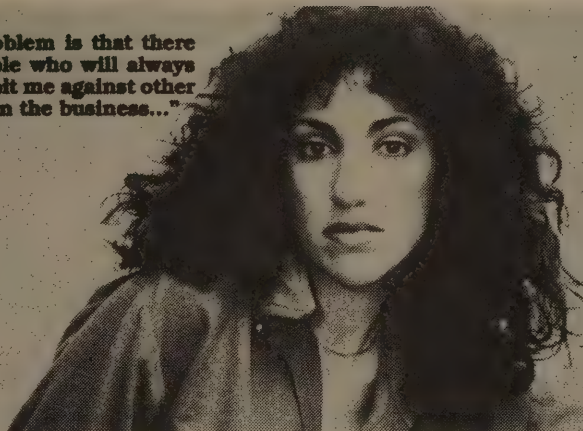
"The problem is that there are people who will always try and pit me against other women in the business, and I think that's a trap. There has to be some support. I think it's limiting when people compare me to other women singers. I would rather that people compare the genre of music. We're all different, and the only similarity really is that we're women."

"I would prefer that someone would listen to my record and compare it to something some guy might have done, just comparing me to the kind of music I'm doing. Or talking about me as a writer or as a rock and roll musician. But," she laughed, "I think that anything is better than being ignored."

As for having an all-male backup band, Ellen says, "I felt hypocritical not having any women in the band, but male musicians make themselves more accessible. There are just more of them. In fact, I called every female musician that anyone recommended to me and I couldn't get anyone to come down to an audition."

Ellen Shipley seems to be having a good time. She admits that "being onstage, that's where I get off the most. That old cliché, when the lights hit you... I really have a thing about performing. I just love it." □ From Lisa Robinson's syndicated *Rock Talk* column.

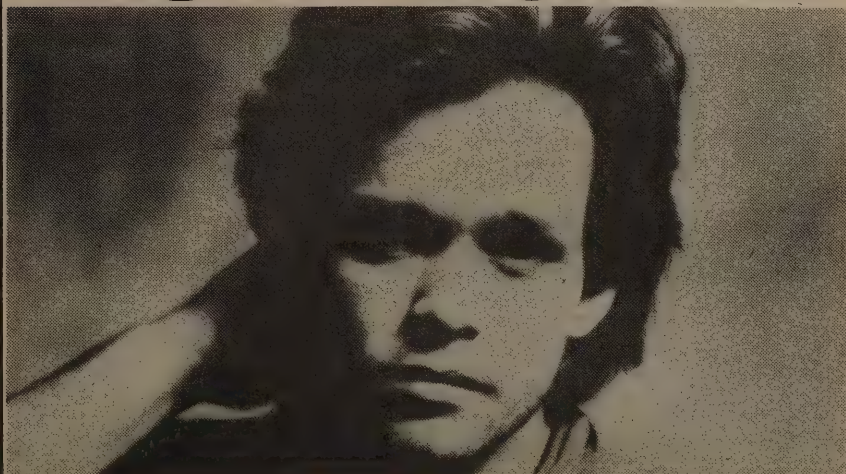
"The problem is that there are people who will always try and pit me against other women in the business..."



"If you want to ignore me, okay, ignore me..."



## ROCK ACTION



### CAPTION

John Cougar's real name is John Mellencamp, his stage name seems to have come along from a former manager. He was born in Bloomington, Indiana and is currently managed by Billy Gaff who also manages Rod Stewart. John, and his wife, Priscilla, still live in Bloomington when he's not out on the road playing rock star. He says that his recent records with his band have finally hit his creative stride. "The band and I used to take that recording process very seriously and most of those records were lousy. Now we've gotten to the point where we can relax in the studio... we really like the album."



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## ANOTHER BRICK IN THE WALL PART II

(As recorded by Pink Floyd)

**ROGER WATERS**

We don't need no education  
We don't need no thought control  
No dark sarcasms in the classrooms  
Teacher, leave them kids alone  
Hey teacher  
Leave them kids alone  
All in all it's just another brick in the  
wall  
All in all it's just another brick in the  
wall.

We don't need no education  
We don't need no school control  
No dark sarcasms in the classrooms  
Teacher, leave us kids alone  
Hey teacher  
Leave us kids alone  
All in all you're just another brick in  
the wall  
All in all you're just another brick in  
the wall.

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## KEEP THE FIRE

(As recorded by Kenny Loggins)

**KENNY LOGGINS  
EVA EIN LOGGINS**

There's a river in the evenin' ember  
glow  
And you're wishin' you could see  
how far it flows  
Rolling on to an endless sea  
You'd be well on your way  
If you could only set sail.

But dreams can drift away  
And sails can fill with doubt  
Where's your vision  
If the embers flicker out  
Don't let it slip from view  
The horizons are waiting  
Your river is fading.

So keep the fire burning tonight  
See just what comes into sight  
Don't take forever  
Take it thru the night  
And believe the sun will rise with the  
dawn  
That's all you need to go on  
But for tonight  
Just keep the fire burning bright.

I will never need to ask

What have I done  
Comes a moment when it's clear  
There's only one  
Oh whatever you need of me  
I've made up my mind  
I'll give you more than you've asked  
for.

And there are those who can foresee  
where we will go  
All the future I don't really want to  
know  
Only that you'll be here with me  
While the embers still glow  
We'll be safe 'til tomorrow.

Keep the fire burnin' tonight  
See just what comes into sight  
Don't take forever  
Take it thru the night  
And believe the sun will rise with the  
dawn  
That's all you need to go on  
But for tonight just keep the fire  
burnin'.

(Keep the fire burn)  
Who are you  
(Keep the fire burn)  
Where are you  
(Keep the fire burn)  
You're not a lonely.

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## BRING ON THE NIGHT

(As recorded by The Police)

STING

The afternoon has gently passed me  
by  
The evening spreads its sail against  
the sky  
Waiting for tomorrow just another  
day  
God bid yesterday goodbye.

Bring on the night  
I couldn't stand another hour of  
daylight  
Bring on the night

I couldn't stand another hour of  
daylight.

The future is but a question mark  
Hangs above my head there in the  
dark  
Can't see for the brightness is staring  
me blind  
God bid yesterday goodbye.

Bring on the night  
I couldn't stand another hour of  
daylight  
Bring on the night  
I couldn't stand another hour of  
daylight.

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## WOMEN

(As recorded by Foreigner)

MICK JONES

Women behind bars  
Women in fast cars  
Women in distress  
Women with no dress  
Women in aeroplanes  
Women who play games  
Women in uniform  
See that woman with her clothes  
torn.

Women who satisfy  
Women you can't buy  
Like women in magazines  
And women in a limousine  
Women who sip champagne  
Women who feel no pain  
Women in a disco  
Women who don't wanna know,  
know, know.

Women wanting sympathy

Women feeling ecstasy  
Women who live in fantasies  
Bringing man to his knees.

Women who fall in love  
Women who need a shove  
Women who can't be beat  
Get that woman in the back seat  
yeah yeah

Women in the U.S.A.  
Those women steal your heart away  
Women in rock 'n' roll  
Women who steal the show.

Women that you write songs about  
Women that turn around and kick  
you out

Women you dream about all your  
life

Women that stab you in the back  
with a switchblade knife  
Oh women

Talking about women all around the  
world.

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## YOU MIGHT NEED SOMEBODY

(As recorded by Turley Richards)

TOM SNOW  
NAN O'BYRNE

When somebody reaches for your  
heart

Open up and let them thru  
'Cause ev'rybody needs someone  
around  
Things can tumble down on you.

You'll discover when you look  
around

You don't have to be alone  
Just one lover is all you need to  
know

When you're feelin' all alone.

You might need somebody  
You might need somebody too  
You might need somebody  
You might need somebody too.

If there's fire stirring in your heart  
And you're sure it's strong and right  
Keep it burning through the cold  
and dark  
'Cause it can warm the lonely night.

You might need somebody  
You might need somebody too  
You might need somebody  
You might need somebody too.

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## OFF THE WALL

(As recorded by Michael Jackson)

ROD TEMPERTON

When the world is on your shoulder  
Gotta straighten up your act and  
boogie down

If you can't hang with the feelin'  
Then there ain't no room for you in  
this part of town.

'Cause we're the party people  
Night and day  
Livin' crazy that's the only way  
So tonight gotta leave that nine to  
five upon the shelf  
And just enjoy yourself  
Groove

Let the madness and the music get  
to you

Life ain't so bad at all  
If you live it off the wall  
(Life ain't so bad at all)  
Life off the wall  
(Live your life off the wall)  
Live it off the wall.

You can shout out all you want to  
'Cause there ain't no sin in folks all  
gettin' loud

If you take the chance and do it  
Then there ain't no one who's gonna  
put you down.

'Cause we're the party people  
Night and day  
Livin' crazy that's the only way  
So tonight gotta leave that nine to  
five upon the shelf  
And just enjoy yourself  
Groove

Let the madness and the music get  
to you

Life ain't so bad at all  
If you live it off the wall  
(Life ain't so bad at all)  
Life off the wall  
(Live your life off the wall)  
Live it off the wall

Do what you want to do  
There ain't no rules  
It's up to you

It's time to come alive  
And party on thru the night.

You can hide your inhibitions  
Gotta let that fool loose deep inside  
your soul

Wanna see an exhibition  
Better do it now before you get too  
old.

(Repeat chorus)

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## TOO HOT

(As recorded by Kool & The Gang)

**GEORGE M. BROWN  
KOOL AND THE GANG**

At seventeen we fell in love  
High school sweethearts, love was  
so brand new  
We took the vows of man and wife  
Forever, for life  
I remember how we made our way  
A little patience the times we prayed.

Can't imagine that this love is  
through  
Feeling the pain, girl, when you lose  
Oh it's too hot, too hot lady  
Gotta run for shelter  
Gotta run for shade  
It's too hot, too hot lady  
Gotta cool this anger  
What a mess we made  
So long ago you were my love  
Oh my love.

Flying high we never took the time to  
stop and feel the need

Funny how those years go by  
Changing you, changing me  
I remember love's fever in our hearts  
girl  
And in our minds.

Can't imagine that this love is  
through  
Feeling the pain, girl, when you lose  
Oh it's too hot, too hot lady  
Gotta run for shelter  
Gotta run for shade  
It's too hot, too hot lady  
Gotta cool this anger  
What a mess we made  
So long ago you were my love, love  
Feeling the pain  
It's too hot, too hot lady  
Gotta run for shelter  
Gotta run for shade  
It's too hot, too hot lady  
Gotta cool this anger from this mess  
that we made.

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## THE HARDEST PART

(As recorded by Blondie)

**DEBORAH HARRY  
CHRIS STEIN**

Twenty five tons of hardened steel  
Rolls on no ordinary wheel  
Inside the armored car ride two big  
armed guards  
In a bullet-proof vest  
Shatter-proof glass, overdrive  
We're gonna pass  
Twenty five tons of hardened steel  
Rolls on no ordinary wheel.

The hardest part of the armored  
guard  
Big man of steel behind the steering  
wheel  
In a wire-mesh cage with a 12-gauge  
radio  
We're comin' fast  
Ooh need to feel some hardened  
steel

Deliver the big money deal  
Oh the armored guard hears what I  
heard  
I tell you that he will no matter what  
you feel  
Twenty five tons of hardened steel  
Deliver the big money deal.

Nitro and acetylene open la  
machine  
No short heist no overnight  
Big money take ya to Brazil  
Bullet-proof vest  
Shatter-proof glass, overdrive  
We're gonna pass  
Time bomb, greasy mob, count  
down  
Hurry up come on.

The hardest part of the armored  
guard  
Big man of steel behind the steering  
wheel  
In a wire-mesh cage with a 12-gauge  
radio  
We're comin' fast  
Ooh need to feel some hardened  
steel  
Deliver the big money deal  
Oh the armored guard hears what I  
heard  
I tell you that he will no matter what  
you feel  
Twenty five tons of hardened steel  
Deliver the big money deal.

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## I PLEDGE MY LOVE

(As recorded by Peaches & Herb)

**DINO FEKARIS  
FREDDIE PERREN**

Always together, together forever  
Always together forever  
I will love you till the day I die  
I know this now and my love won't  
run dry  
You came along my life has begun  
Two hearts are now beating as  
though they were one  
Like the stars that make the night so  
bright  
You shine on me with a love that's so  
right

A love that is lasting  
A love that's so pure  
Each time I feel it  
It makes me more sure  
Like a flower in a fairy tale I  
blossomed out  
From a source that won't fail love  
that is lasting  
And love that is pure (and) each time  
I feel it  
It makes me more sure.  
I know with all my heart we'll never  
part  
For this is the day when our love  
comes alive  
And I mean what I say as I stand here  
sayin'  
I pledge my love to you  
I pledge my love is true  
I pledge my life to you  
I do my dear  
I do my dear.

Like a river finds the deep blue sea  
Love took your hand  
And led you to me  
This is the us that I'll never forget  
Both sparkling with love  
Both happy we met.

I know with all my heart we'll never  
part  
For this is the day when our love  
comes alive  
And I mean what I say and I want you  
to know that  
I pledge my love to you  
I pledge my love is true  
I pledge my life to you  
I do my dear  
I do my dear.

I'm so proud to have you by my side  
You be my strength and I'll be your  
guide  
You are the one you're a dream that  
is real  
Heaven has sent you it's love that I  
feel.

I know with all my heart we'll never  
part  
For this is the day that our love  
comes alive  
And I mean what I say if somebody  
should ask me  
I pledge my love to you  
I pledge my love is true  
I pledge my life to you  
I do my dear  
I do my dear I do  
I pledge my love to you.

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# CALL ME (From The Paramount Motion Picture "American Gigolo")

(As recorded by Blondie)

DEBORAH HARRY  
GIORGIO MORODER

Color me your color, baby  
Color me your car  
Color me your color, darling  
I know who you are  
Come up off your color chart  
I know where you're coming from  
Call me  
Call me  
Call me, call me any, any time  
Call me  
Call me  
You can call me any day or night  
Call me.


Cover me with kisses baby  
Cover me with love  
Roll me in designer sheets  
I'll never get enough  
Emotions come  
I don't know why  
Cover up love's alibi  
Call me  
Call me  
Call me, call me any, any time  
Call me  
All right when you're ready  
We can share the wine  
Call me.

Oo he speaks the languages of love  
Oo amore  
Oo mon cherie moi  
Any time, any place, anywhere, any  
way  
Any time, any place, anywhere, any  
day  
Call me.

Take me out and show me off  
And put me on the scene  
Dress me in the fashions of the  
nineteen eighties  
You're a man no in between  
You know what your words can  
mean  
Call me  
Call me  
Call me and we'll take a ride  
Call me  
Call me  
Call me into overtime  
Call me.

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## COME BACK

(As recorded by J. Gells Band)

SETH JUSTMAN  
PETER WOLF

When you left me  
All alone  
You left me cryin'  
On my own  
Tell me, tell me  
What you're gonna do  
Tell me pretty baby  
'Cause I'm still in love with you.

Come back baby  
Come back won't cha come back to  
me  
Come back baby  
Come back won't cha come back to  
me.

Here I'm standin' such a fool  
It's not like you baby  
Don't be cruel

Help me, help me  
You know I'm not that strong  
Help me, help me darlin'  
I've been lonely for too long.

Come back baby  
Come back won't cha come back to  
me  
Come back baby  
Come back won't cha come back to  
me.

Tell me, tell me  
What you're gonna do  
Tell me pretty baby  
'Cause I'm still in love with you.

Come back baby  
Come back won't cha come back to  
me  
Come back baby  
Come back won't cha come back to  
me.

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## REGRETS

(As recorded by James Brown)

BARBARA WYRICK

I wish that I could take back  
All of the things I've done that hurt  
you  
I didn't mean to be so cruel  
And yet I know that I've been selfish  
And at times a jealous fool  
And ev'ry thoughtless thing that I've  
done  
Keeps coming back to haunt me  
Because you took each one to heart  
And as I realize that it's my fault  
We've grown worlds apart  
I have regrets.

Regrets for my mistake in thinking  
only of myself  
All that I have left are these regrets

Regrets for the things I did that  
somehow you just can't forgive  
I guess I'll always have to live with  
these regrets.

If I could right the wrong that I've  
done  
Maybe I could stop your leavin'  
But there's so much I'm guilty of  
That it's too late to say I'm sorry  
'Cause bein' sorry's not enough  
'Cause with each angry word that I  
said  
Your love for me was dying  
Each word left a lasting scar  
And right now I feel so helpless  
Wishing I could change the way  
things are.  
(Repeat chorus)

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## IT'S YOU I LOVE

(As recorded by Teddy  
Pendergrass)

K. GAMBLE  
L. HUFF

It's you I love  
Yes it's you I love  
Yes my dear it's you  
I love only you  
Only you can make me happy.

At first I wasn't sure  
I thought that I was infatuated  
But you stuck right by me  
You had patience and you waited  
I usta doubt you

But you see I was only doubting  
myself  
I was so insecure  
You gave me friendship  
And then, and then you gave me  
help.

You understand me and made it thru  
all my ups and downs  
One thing I like about you  
You took it all and you stayed  
around while I was away  
I missed you so much each day  
And I just want to tell you  
How I feel, how I feel, how I feel  
about you baby.

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## BACK ON MY FEET AGAIN

(As recorded by The Babys)

DOMINIC BUGATTI  
FRANK MUSKER  
JOHN WAITE

I was so lonely until I met you  
Told myself I'd get by without love  
Drowning my sorrows avoiding  
tomorrows  
Kind of felt that I just had enough  
You light up my face with your jokes  
and your smiles  
And the way that you came ev'ry  
night  
Don't know what you got  
But I'm sure that I found ya  
Could be wrong but it sure feels  
right.

And here I am  
I'm back on my feet again  
Here I am  
I'm back on my feet again.

Surprised of myself for the way that I  
feel  
So happy that you're here with me  
Some women I've known have left  
me with nothing  
But I guess that was just meant to  
be.

And here I am  
I'm back on my feet again  
Here I am  
I'm back on my feet again.

I was out for the count  
I was down, I was beat, I was cryin'  
I was caught up in hate  
I was hidin' my face  
Sick of tryin'.

I was so lonely until I met you  
Told myself I'd get by without love  
Drowning my sorrows avoiding  
tomorrows  
Kind of felt that I just had enough.

And here I am  
I'm back on my feet again  
Here I am  
I'm back on my feet again  
Here I am  
I'm back on my feet again.

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## LOST IN LOVE

(As recorded by Air Supply)

**GRAHAM RUSSELL**

I realize the best part of love is the  
thinnest slice

And it don't count for much  
But I'm not letting go

I believe this too much to believe in  
So lift your eyes if you feel you can  
Reach for a star and I'll show you a  
plan

I've figured it out  
What I needed was someone to  
show me

You know you can't fool me  
I've been loving you too long

It started so easy  
You'll want to carry on (carry on).

Lost in love and I don't know much  
'Cause I'm thinking it out  
We fell out of touch but I'm back on  
my feet

I'm eager to be what you wanted  
So lift your eyes if you feel you can  
Reach for a star and I'll show you a  
plan

I've figured it out  
What I needed was someone to  
show me

You know you can't fool me  
I've been loving you too long  
It started so easy

You'll want to carry on (carry on).

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## SEXY EYES

(As recorded by Dr. Hook)

**BOB MATHER**

**KEITH STEGALL**

**CHRIS WATERS**

I was sitting all alone  
Watchin' people get it on with each  
other

They were dancin' 'cross the floor  
Turning, moving back and forth  
They were lovers

One more lonely night for me  
I looked up, what did I see.

Sexy eyes

Moving 'cross the floor  
Got me wanting more  
Sexy eyes, sexy eyes  
Gettin' down with you  
I wanna move with you  
Sexy eyes.

I got up and took your hand  
And we both began to dance to the  
music

Your magic cast a spell  
It didn't take long til we fell  
And we knew it

No more lonely nights for me  
This is how it's gonna be.

Sexy eyes

Moving 'cross the floor  
Got me wanting more  
Sexy eyes, sexy eyes  
Gettin' down with you  
I wanna move with you  
Sexy eyes.

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## WHERE DID ALL THE LOVIN' GO

(As recorded by Teddy  
Pendergrass)

**G. McFADDEN**

**J. WHITEHEAD**

**J. COHEN**

So many times I thought about  
leaving

But that wasn't really the thing to do  
I felt like I was losing at love  
The love I used to get from you.

Don't put it away  
Don't hide it  
Don't put it away  
Let me try it

I've got to know where did you take  
that

Where did all the lovin' go  
Where'd you stash it  
I've got to know.

I know a man shouldn't be crying  
Over something that he once had  
But if he had a love  
A love like yours  
Then he couldn't help from feeling  
bad.

Don't put it away  
Don't hide it  
Don't put it away  
Let me try it  
I've got to know where did you take  
that

Where did all the lovin' go  
Where'd you hide it  
I've got to know.

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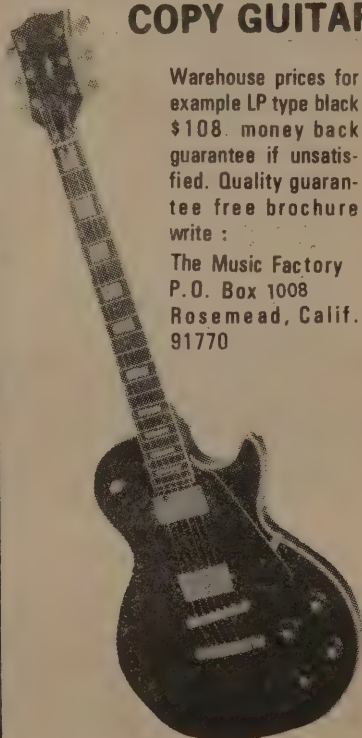
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## FLIRTIN' WITH DISASTER

(As recorded by Molly Hatchet)

**DAVID LAWRENCE HLUBEK  
 BANNER HARVEY THOMAS  
 DANNY JOE BROWN**

I'm travelin' down the road  
 I'm flirtin' with disaster  
 I've got the pedal to the floor  
 My life is running faster  
 I'm out of money  
 I'm out of hope  
 It looks like self destruction  
 Well how much more can we take  
 With all of this corruption.

Been flirtin' with disaster  
 Ya'll know what I mean  
 And the way we run our lives  
 It makes no sense to me  
 I don't know about yourself

Or what you want to be yeah  
 When we gamble with our time  
 We choose our destiny.

I'm travelin' down that lonesome road  
 Feels like I'm dragging a heavy load  
 Yeah I've tried to turn my head away  
 Feels 'bout the same most every day  
 Speeding down the fast lane  
 Playin' from town to town  
 The boys and I been burning it up  
 Can't seem to slow it down  
 I've got the pedal to the floor  
 Our lives are running faster  
 Got our sights set straight ahead  
 But ain't sure what we're after  
 Yeah we're traveling down that lonesome road  
 Feels like I'm dragging a heavy load  
 Don't try to turn my head away  
 Flirtin' with disaster every day.

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## BAD TIMES (Theme From Defiance)

(As recorded by Tavares)

**GERARD McMAHON**

One step behind don't make you  
 what you're worth  
 Blue collar proud, breathing that  
 salty earth  
 Pay every price can't keep that  
 dollar bill  
 Ain't much desire when you done  
 lost the will  
 Talkin' 'bout bad times  
 Here in these bad times  
 That six in one's better than nothing  
 and none  
 Cry for the break that don't never  
 come  
 Talkin' 'bout bad times  
 Them sad times  
 Can you dig it  
 Talk about bad times  
 Them sad times gon' get you old  
 Talk about bad timin'  
 Bad timin'  
 Sad times and bad times gon' get  
 you old.

Too old to try ain't young enough to  
 split  
 Cop what you can, get yourself over  
 it  
 That border line don't really bother  
 me  
 Ain't what you want it's what you got  
 to be  
 Here in these bad times  
 Talkin' 'bout bad times  
 That six in one's better than nothing

and none  
 Cry for the break that don't never  
 come  
 Talkin' 'bout bad times  
 Them sad times  
 Can you dig it  
 Talk about bad times  
 Them sad times gon' get you old  
 Talk about bad timin'  
 Bad timin'  
 Sad times and bad times gon' get  
 you old.

It don't pay enough to stand in line  
 and wait  
 Stand here too long before it gets far  
 too late  
 That eight to five don't burn no  
 candle light  
 Ain't that a bitch you got to get old to  
 die  
 Talkin' 'bout bad times  
 Here in these bad times  
 That six in one's better than nothing  
 and none  
 Cry for the break that don't never  
 come  
 Talkin' 'bout bad times  
 Them sad times  
 Can you dig it  
 Talk about bad times  
 Them sad times gon' get you old  
 Talk about bad timin'  
 Bad timin'  
 Sad times and bad times gon' get  
 you old.

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## LET ME GO, LOVE

(As recorded by Nicolette Larson)

MICHAEL McDONALD  
B.J. COOK FOSTER

You got that look in your eyes  
Something deep inside  
And time will show  
What you don't want to know  
It's haunting you  
Guess it's time to sit down with the truth  
And tho' it comes as no surprise  
Some things are not better left unsaid  
Let them out instead  
It's haunting you  
Guess it's time to sit down with the truth  
Got to get acquainted with the truth  
Oh and it was here  
This place that we hide away in  
If it's gone now  
It's best that a new place begin.

We shared in the fantasy of knowing  
this love in our lives  
Is it ever what it seems to be  
Oh and if it's over  
Let me go, love  
Let me go, love.

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Big Stroke Music.

## HERE COMES THE SUN

(As recorded by Fat Larry's Band)

LEN BARRY  
TONY MIDDLETON  
ART AUSTIN  
LARRY JAMES  
LARRY TAYLOR

Now is the time for you to be somebody  
You can be anything you want to be  
This is your chance to become someone  
Here comes your opportunity.

Here comes the sun again  
You know it's knocking me upside my head  
Here comes the sun again  
It's waking me up out of bed.

It's morning  
Good morning.

Shine let the sun shine  
Here comes the sun.

Shine let the sun shine  
Here comes the sun.

Everybody knows that the world's got problems

And love ain't what it used to be  
Today is the day to try and solve them  
Yesterday is history.

Here comes the sun again  
It's knocking me upside my head  
Here comes the sun again  
It's waking me up out of bed.

Let's change it  
Rearrange it.

Shine let the sun shine  
Here comes the sun.

Shine let the sun shine  
Here comes the sun.

Wake up boy wake up girl  
Wake up people all around the world  
Wake up mom wake up dad  
You can change your destiny.  
(Repeat chorus)

Don't let nothing hold you back  
You can do it get into your act  
If you try you can make it  
Don't give up  
Don't fake it.  
(Repeat chorus)

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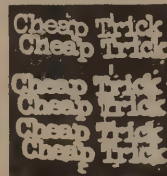
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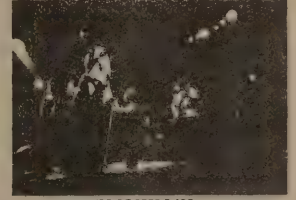
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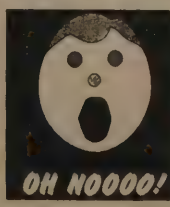
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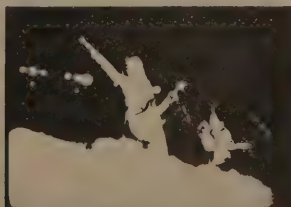
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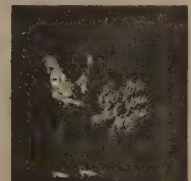
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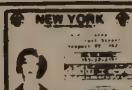
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## HIM

(As recorded by Rupert Holmes)

### RUPERT HOLMES

Over by the window there's a pack of  
cigarettes  
Not my brand, you understand  
Sometimes the girl forgets  
She forgets to hide them  
I know who left those smokes  
behind  
She'll say, "Oh he's just a friend"  
And I'll say, "Oh I'm not blind to him,  
him, him."

What's she gonna do about him  
She's gonna have to do without him  
Or do without me, me, me  
No one gets to get it for free  
It's me or it's him.

Don't know what he looks like  
Don't know who he is  
Don't know why she thought that I  
would say  
"What's mine is his"

I don't want to own her  
But I can't let her have it both ways  
Three is one too many of us  
She leaves with me or stays with  
him, him, him.

What's she gonna do about him  
She's gonna have to do without him  
Or do without me, me, me  
No one gets to get it for free  
It's me or it's him.

If she wants him she can have him  
Just exactly how we once were  
It's goodbye to he and I  
And back to me and her without him,  
him, him.

What's she gonna do about him  
She's gonna have to do without him  
Or do without me, me, me  
No one gets to get it for free  
Time for me to make the girl see  
It's me or it's him, him, him.

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## COME INTO MY LIFE

(As recorded by Rick James)

### RICK JAMES

C-O-M-E, come, come into my life  
C-O-M-E  
C-O-M-E.

Girl when the push comes to shove  
And it's me you want to love  
Come, don't be afraid and hesitate  
I won't hurt you or make you wait  
If you come  
Do you wanna get off on this good  
time feelin' that I've got  
And I've got a lot  
Something deep inside tells me  
you're reelin'  
Burnin' hot you're burnin' hot.

Don't you know that I'm the one  
knockin' on your door  
Beggin' you for more  
Come on baby, baby  
Come into my life  
Come on baby  
It could be so nice  
Yeah yeah yeah  
C-O-M-E  
(Come here woman)  
C- (tell me) O- (do you like my funk)  
M-E.

Girl when you're lonely in the night  
And you need a love that's right

Mama come  
I will be there quick in a flash  
Even bring my private stash  
If you come  
Do you ever wonder why it's better  
comin' than to go  
Then tell me so  
Don't you know I hate to see you  
runnin'  
'Cause then you blow and that's a no  
(no).

Don't you know that I'm the one  
knockin' on your door  
Beggin' you for more  
Come on baby, baby  
Come into my life  
Come on baby  
That could be so nice  
Come on baby  
Come on baby.

Come on baby, baby  
Come into my life  
Come on baby  
That could be so nice  
Come on baby  
Do it once or twice  
Come on baby yeah yeah  
C-O-M-E  
Nice, think I'll do it twice  
It was oh so nice  
Nice, think I'll do it twice  
It was oh so nice, nice, nice, nice.

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- "How a man, growing bald, claims he renewed the growth of his hair with this secret!"
- "How a woman used it to bring her mate to her, without asking!"
- "How another woman summoned a man to her —out of thin air!"
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- "How a man broadcast silent commands that others had to obey!"

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One day, to his astonishment, he discovered that he could actually broadcast silent commands, which others instantly obeyed. Using the secret he tells you about in this book, he tried it time after time — commanding others to sleep, get up and come to him, talk or not talk — and act according to his silent wishes. It worked every time!

Working relentlessly from this evidence, Reese P. Dubin succeeded in perfecting a new kind of instrument — called a Tele-Photo Transmitter — that concentrates your thoughts, and sends them like a streaking bullet to their destination!

**OTHERS OBEY SILENT COMMANDS!** Writing of the success of this method, one user reports the following experience:

"I willed her to pick up and eat a biscuit from a plate in a corner of the room. She did so. I willed her to shake hands with her mother. She rushed to her mother and stroked her hands..."

"I willed her to nod. She stood still and bent her head. I willed her to clap her hands, play a note on the piano, write her name, all of which she did."

"No one can escape the power of this method," says Mr. Dubin. "Everybody — high or low, ignorant or wise — all are subject to its spell! And unless the person is told what's being done, he will think the thoughts are his own!"

**HEARS THE THOUGHTS OF OTHERS!** Experimenting further with the Tele-Photo Transmitter, Reese P. Dubin soon found that he could

"tune in" and **HEAR** the unspoken thoughts of others. He says, "At first, these hearing impressions startled me, and I took them for actual speech, until I realized that people don't usually say such things aloud! And their lips remained closed."

**SEES BEYOND WALLS, AND OVER GREAT DISTANCES!** Then he discovered he could pick up actual sights, from behind walls and over great distances! And when he "tuned in" he could see actual living scenes before him—as clear as the picture on a television screen!

**MAKES WOMAN APPEAR — SEEMINGLY OUT OF THIN AIR!** With mounting excitement, Reese P. Dubin launched one of the most exciting experiments in the history of psychic research. He wanted to see if the Tele-Photo Transmitter could bring him an actual material object! He chose, for this experiment, the seemingly impossible: an actual living person!

He simply focused the Tele-Photo Transmitter, by dialing the object of his desire. In a flash the door burst open, and there —standing before him, as real as life — was his long-lost cousin!

He stared and rubbed his eyes, and looked again! There — smiling, with arms outstretched in greeting — stood living proof of the most astounding discovery of the Century!

## Dial Any Treasure!

You'll see how to use the Tele-Photo Transmitter, to summon your desires. This special instrument — your mental equipment — requires no wires, and no electricity. "Yet," says Mr. Dubin, "it can teleport desires, swiftly from the invisible world."

When you dial your desire—whether for riches, love, or secret knowledge—you capture its invisible, photoplasmic form, at which point "it starts to materialize!" says Dr. Dubin.

"Telecult Power can work seeming miracles in your life," says Mr. Dubin. "With it, it is possible to dial any desire—called a Photo-Form—then sit back, relax, and watch this powerful secret go to work!"

## "Instantly Your Life Is Changed!"

With this secret, the mightiest force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubin, "whether it be riches, love, fine possessions, power, friends, or secret knowledge!"

Suppose you had dialed Photo-Form #2 for Jewels, for example. That's what Margaret C. did, in an actual example Mr. Dubin tells you about. Rich, glittering diamonds and jewels literally appeared at her feet: a pair of gold earrings, which she found that morning... a surprise gift of a pearl necklace, and matching silver bracelets... a beautiful platinum ring set with emeralds and diamonds, dropped on her front lawn!

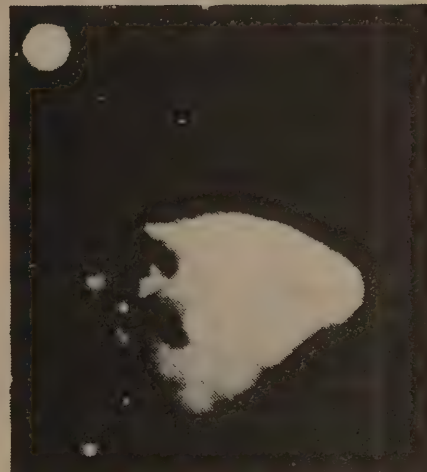
"Almost overnight," says Mr. Dubin, "it can start to multiply riches, bring romance and love... draw favors, gifts, new friends... or anything else asked for! It isn't necessary for you to understand why. What is important is that it has already worked for many others... men and women in all walks of life... worked every time... and it will work for you, too!"

## Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial Photo-Form #1. Suddenly he felt a bulge in his pocket. Lo and behold! He took out a roll of money... easily enough to tide him over... What made him discover this forgotten cash?

## Wins A Fortune

Armand H. reportedly used this power to actually "break the bank" at Monte Carlo. Using Telecult Power, he could forecast the run of the bobbing roulette ball... and tell roughly nine times out of ten whether the wheel would come up red or black, and almost every night the exact winning number. After a week—Armand H. had



a fortune in his bank account—and spent the rest of his life helping others!

## Brings Mate Without Asking!

Mrs. Conrad B. reports that she was tired of "pursuing" her husband, as she called it. She wanted him to voluntarily do the things she longed for, take her places, show affection. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball games, or read the papers. Secretly Mrs. B. decided to try this method. She dialed Photo-Form #8 for Love! Instantly, her husband's attitude changed from boredom to interest and enthusiasm. And from that day forward, he showered her with kindness and affection! It was like a miracle come true!

## The Power Of This Method!

There are so many personal experiences which I could recount, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few...

• **REGAINS HAIR GROWTH!** You'll see how a man had tension headaches so severe they were squeezing the hair out of his head. He tried this method, and his headaches vanished—and his hair resumed a luxuriant growth!

• **ROLLS DICE 50 TIMES WITHOUT MISSING ONCE!** As reported on TV, you'll see how a man used this power to roll the dice 50 times, without missing once, and—for the first time in the history of Las Vegas—walk away with \$500,000!

• **DISSOLVES ALL EVIL!** You'll see how this amazing secret revealed to Lawrence M., the people who were trying to make him look silly at work—actually revealed their secret thoughts—made them confess and apologize!

If **TELECULT POWER** can do all this for others, what riches, what rewards, what amazing results can it also bring to you?

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# Now Through MEGATETICS YOU CAN LOSE 30, 40, EVEN 50 POUNDS IN LESS THAN A MONTH

(25 pounds or more the first week)—by  
absorbing less of the food you eat!\*

—says Ronald R. Romano, D.C.

Dear Reader:

Never before has it been possible to lose so many pounds, so quickly, and so easily as with a revolutionary new weight-loss program set forth in a new book by Dr. Ronald R. Romano.

The program is called the Megatic Weight Reduction Program. It's based on scientific findings on *caloric absorption*—the way your body absorbs the food it consumes.

## The Reason Why Overweight People Are Often The HEALTHIEST People—A Fact Overlooked By Just About Every Diet Until Now

Just about every other diet until now has disregarded the fact that overweight people tend to absorb more of the nutrients and calories from their food than do slender people, says Dr. Romano.

Indeed, in today's society, the fittest (healthiest) individuals are overweight. They digest foods with greater efficiency, whereas many slender people are slender simply because they digest and absorb foods poorly.

Recognizing this simple, scientific fact, Dr. Romano realized that if there were some way by which to make overweight people *less efficient* in digesting and absorbing the calories they consume, this would be a real breakthrough in weight loss. At last, there would be a method by which a person could lose weight quickly and easily, and without the bothersome exercising which normally undermines other diets and causes an inevitable return to obesity.

Thus it developed that Dr. Ronald R. Romano, Director of the Cedars Institute and Polyclinic in Florida, began a search to formulate a weight loss program that would not only take advantage of the decreased-absorption principle, but would overcome these other problems as well.

After intensive research, Dr. Romano discovered that there was a commonplace product which, when used as part of his Megatic Weight Reduction Program, will dramatically reduce the number of calories absorbed from every meal you eat.

## Now—The Commonplace Product That Keeps You From Absorbing Calories

These tablets are so safe, they're available without prescription in any drugstore. They are so commonplace, they are available under seven familiar brand names. In fact, you may even have some in your medicine cabinet or purse this very moment.

These commonplace tablets which, until now, weren't used for dieting at all—work in two ways to reduce the calories you absorb.

First, they reduce stomach acidity and inactivate the prime digestive enzyme. Second, by neutralizing gastric contents, the stomach is caused to empty sooner than usual. This gives the body less time to act on the food, and thereby reduces the calories you absorb.

By doing this, says Dr. Romano, "These tablets, which are to be used only on a temporary basis, will help you lose pounds and maintain your lowered weight more easily than you believed possible."

## You Will Achieve Slenderness In 30-Days

These tablets became the center of Dr. Romano's dramatic weight loss program, which he termed *Megatetics*. In the Program, he combined the tablets with several other effortless principles which enable you to take in less food, absorb fewer calories—and burn up more of these calories.

"Truly," says Dr. Romano, "you will lose weight and inches faster than you ever dreamed possible."

The result of this "triple powered" Program of (1) consuming

less, (2) absorbing less, and (3) burning up more, was a 30-Day Weight Loss Program of such remarkable power, Dr. Romano says...

"It seems incongruous to expect a rapid reversal, and almost immediate slenderness. Yet, this is exactly what the Megatic Program is capable of...30, 40, even 50 pounds in less than a month—25 pounds or more the very first week.

"If, for some reason, you are more than 50 pounds overweight—don't worry. Megatetics will produce a 50-pound weight loss each and every month until you achieve your proper weight.

"You will find Megatetics faster than any other diet or exercise program you've encountered. If somehow you are only 10 pounds above your desirable weight, then Megatetics will have your weight where it belongs in only seven days.

"Incredible? Yes! But true nonetheless. Not only will all those excess pounds melt away, but so will the inches. During the 30-Day Program you may have to buy at least one new wardrobe, and probably two. The fat will disappear so quickly that after one week, your present clothing will hang on you like so much burlap.

"But let's face it—the rapid and enormous reduction in weight and size is only *part* of the benefits of Megatetics. More importantly, you will be able to maintain your new slenderness for life with only minimal effort."

## READ THESE THRILLING CASE HISTORIES

**LURLENE McC.** had been grossly overweight ever since the birth of her first child, some 14 years before. She was 38 years old. Her weight was 168 pounds. She had always been successful in losing weight on several previous occasions, but always gained the weight back. During her 30-Day Megatetics Program, Lurlene lost 43 pounds. Today, more than 18 months later, Lurlene is still maintaining her desirable weight. She says, "I don't think I'll ever be fat again."

**LOUISE G.** was a middle-aged housewife. She had been on numerous diets. She had even tried shots and pills, but nothing seemed to have any permanent effect. During her 30-Day Megatetics Program, Louise lost 37 pounds. Since she was extremely overweight, a second month on the Program was called for, during which she lost an additional 35 pounds—a total of 72 pounds in just two months.

She says, "The speed with which I lost weight! I never would have believed I could lose so fast. Over the years, I've tried to diet many times, but always gave up after a short period. If I had to pick the one thing that helped me be successful, I would say it was this: The speed with which the pounds came off. Each day brought me another step closer to where I wanted to be."

**BARBARA R.** was 28 years old and 187 pounds. She had been overweight as long as she could remember. She had tried many different diets and exercises. During her 30-Day Megatetics Program, Barbara lost 43 pounds. During the Program, she gained so much new energy, she painted and redecorated her apartment all by herself. Her new figure, matched with some attractive new clothes, produced a remarkably beautiful young woman.

**JANET T.** was 25 years old, 5'4½" and 154 pounds. When she began her 30-Day Megatetics Program, she was single and worked in the back office of one of the larger law firms. Through the Program, in less than a month, she achieved her weight loss goal. She began to take an interest in clothes and cosmetics. In a few months, the change in Janet's appearance was so great as to be unbelievable. Recently, she wrote a letter to Dr. Romano:

"After losing all that weight, I began to feel good about myself. I wanted to meet people and go out on dates. I began to date one of the junior partners and last month he proposed to me. We're going to be married next month and I want to invite you to the wedding. Without you and your diet program, I'd probably still be working in that back room."

Dr. Romano's new book, which completely describes his remarkably effective weight loss plan, is called: "DR. ROMANO'S MEGATETICS WEIGHT REDUCTION GUIDE"...and it explains, in simple, step-by-step instructions, exactly how to use the principles of reduced absorption to dramatically reduce your weight *without* the use of routine, strenuous exercises.

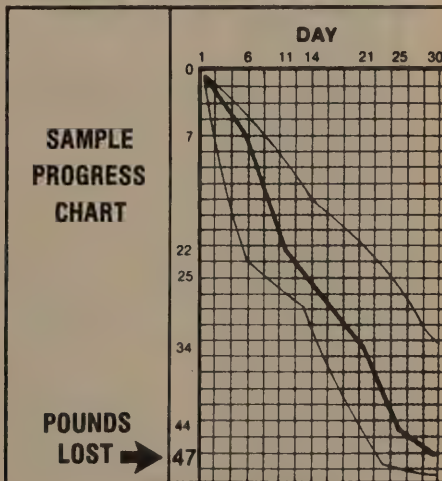
## TRY IT FOR 30 FULL DAYS AT OUR RISK!

To prove to you how effective this Program really is, you are invited to read this book for 30 full days. See for yourself, without risk or obligation, what Megatetics can do for you!

After 30 days, if you're not totally convinced that this book will deliver everything that it promises, send the book back for a full refund and owe nothing. It's as simple as that!

You have absolutely nothing to lose—except all that weight you've wanted to lose for so long. So mail the No-Risk Coupon today, and start shedding those pounds tomorrow!

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## ABOUT THE AUTHOR

**DR. RONALD R. ROMANO** is currently Director of the Cedars Institute and Polyclinic, Florida. He has gained national recognition over the years and was awarded the National Science Award of the American Chiropractic Association in 1965. He received his Doctorate in Chiropractic at CINY, New York. Dr. Romano has recently received a U.S. Patent for the invention of the Indirect Cumulative Calorimeter (for the determination of the human caloric consumption/utilization ratios).

\*The complete Megatic Program includes other weight reduction measures, but reduction of absorption is the principal unique contribution of Dr. Romano to the solution of this age-old problem.



## I SHOULD'A LOVED YA

(As recorded by Narada Michael Walden)

ALLEE WILLIS  
NARADA MICHAEL WALDEN  
T. M. STEVENS

I shoulda loved ya  
I shoulda loved ya  
Oo when I touched ya  
I shoulda loved ya.

There you were  
I was blinded after love  
Swore I couldn't find it  
A seduction grabbed my hand  
Oo my body screamed  
But my heart just didn't understand  
Life between the sheets is fine  
If all you wanna make is time  
But if you wanna make it last  
Oo you lose control if you drive too fast.

I shoulda loved ya  
I shoulda loved ya  
Oo when I touched ya  
I shoulda loved ya.

Going down for the count  
Now I'm in but you are out  
My memories are my obsession  
Begging for attention oo yeah  
Apprehending all my criminal need  
That stole your heart and then left  
you to bleed  
Those days are over baby  
Yes I swear  
Just say the word and I'll be there.

I shoulda loved ya  
I shoulda loved ya  
Oo when I touched ya  
I shoulda loved ya  
I shoulda loved ya.

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## THE WALK

(As recorded by The Inmates)

JIMMY McCRACKLIN  
V. GARLIC

Well I know you heard of the Susie Q  
And I know you heard of the chicken too

I know you heard of the cha-cha-chu

Well come on here's a dance that  
you can do  
You just walk  
You just walk  
Oh you walk  
Yes you walk  
Yeah you walk  
You just walk.

Well I know you heard of the Texas Hop

And I know you heard of the old fox trot

But when you do the walk you're right in style

You just shake your hips and close your eyes

And then you walk  
You just walk  
Oh you walk  
Yes you walk  
Yeah you walk  
You just walk.

Well I know you heard of the old mambo

And I know you heard of the old congo

But to really do the walk you start in close

And don't step on your partner's toes

You just walk  
You just walk  
Oh you walk  
Yes you walk  
Yeah you walk  
You just walk.

Now if you don't know what it's all about

Come to me and I'll show you how  
We'll do it fast and we'll do it slow  
Then you'll know the walk ev'rywhere you go

You just walk  
Then you walk  
Now you walk  
Keep on walkin'  
Keep on walkin'  
That's the walk.

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## HEARTBREAKER

(As recorded by Pat Benatar)

GEOFF GILL  
CLIFF WADE

Your love is like a tidal wave  
Spinnin' over my head  
Drownin' me in your promises  
Better left unsaid.

You're the right kind of sinner  
To release my inner fantasies  
The invincible winner  
Oh you know that you were born to be.

You're a heartbreaker

Dream maker  
Love taker don't ya mess around  
with me

You're a heartbreaker

Dream maker  
Love taker don't ya mess around  
No no no.

Your love has set my soul on fire  
Burnin' out of control  
You taught me the ways of desire  
Now it's taken its toll.  
(Repeat chorus)

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## CAN WE STILL BE FRIENDS

(As recorded by Robert Palmer)

TODD RUNDGREN

We can't play this game any more  
But can we still be friends  
Things just can't go on like before  
But can we still be friends  
We had something to learn  
Now it's time for the wheel to turn  
Grains of sand, one by one  
Before you know it, all gone.

Let's admit we made a mistake  
But can we still be friends  
Heartbreak's never easy to take

But can we still be friends  
It's a strange sad affair  
Sometimes seems like we just don't care

Don't waste time feeling hurt  
We been through hell together.

La la la la la la la la  
Can we still be friends  
La la la la la la la la  
Can we still be friends  
We awoke from our dream  
Things are not always what they seem

Memories linger on  
It's like a sweet sad old song.

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SEE PAGE 30

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## DAYDREAM BELIEVER

(As recorded by Anne Murray)

JOHN STEWART

Oh I could hide neath the wings of  
the bluebird as she sings  
The six o'clock alarm would never  
ring

But it rings and I rise  
Wipe the sleep out of my eyes  
My shaving razor's cold and it  
stings.

Cheer up sleepy Jean  
Oh what can it mean to a daydream  
believer  
And a home coming queen.

You once thought of me as a white  
knight on a steed  
Now you know how happy I can be  
Oh and our good times start and end  
Without dollar one to spend  
But how much baby do we really  
need.

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## SET ME FREE

(As recorded by Utopia)

TODD RUNDGREN  
ROGER POWELL  
KASIM SULTON  
JOHN WILCOX

There ain't no reason why you let me  
wait

Just give me up and I will go  
Let's set it straight  
Got a right to who I am

And if I don't fit your plan  
Then set me free

But you refuse to set me free  
(Set me free)

And you deny me of my needs  
(Don't deny me)

You have me under lock and key  
(Set me free)

Just set me free just set me free.

Just don't refuse to set me free  
(Set me free)

You can't deny me of my needs  
(Don't deny me)

Just turn your head to hear my plea  
(Set me free)

Just set me free just set me free.

Now I deserve to be as mad as hell  
Because I just don't get it  
I place myself in your hands to fall  
But I'm not quitting no.

You never cared for what I had to say  
It's just because you got to have it all  
your way  
Well I ain't no superman.

If that's what you demand then set  
me free

Couldn't you please just set me free  
You get your fun just hurting me  
If this is how it's going to be  
Just set me free  
Just set me free.

Feels like the time we spent was  
gone to waste  
Sooner or later it's goodbye we're  
gonna say  
Cause you just don't give a damn  
So go find some other man and set  
me free.

Couldn't you please just set me free  
You get your fun just hurting me  
If this is how it's going to be  
Just set me free  
Just set me free.

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## STANDING OVATION

(As recorded by G.Q.)

EMMANUEL RAHIEM LEBLANC  
HERB LANE  
KEITH CRIER  
PAUL SERVICE

I got a feeling you're feeling good  
tonight

You're sending a message straight  
across the floor

Just let me hear you  
Scream and cheer for more  
Enjoy yourself you'll get what you're  
looking for.

You're so good, the best  
You deserve a standing ovation  
You're so good, the best  
You deserve a standing ovation.

All your potential is showing tonight  
There's no one that I know can top  
ya

With all your skill your style and  
your poise  
You might be rated number one.

You're so good, the best  
You deserve a standing ovation  
You're so good, the best  
You deserve a standing ovation.

Gee you're so great I could kiss ya  
And if I get a chance I'll do it every  
night

You're the one I love to hug and kiss  
ya  
Squeeze, love, hug and hold you  
tight.

You're so good, the best  
You deserve a standing ovation  
You're so good, the best  
You deserve a standing ovation.

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## REFUGEE

(As recorded by Tom Petty & The  
Heartbreakers)

TOM PETTY  
MICHAEL CAMPBELL

We got somethin' we both know it  
We don't talk too much about it  
Yeah it ain't no real big secret all the  
same

Somehow we get around it  
Listen it don't really matter to me  
baby

You believe what you want to  
believe

You see you don't have to live like a  
refugee.

Somewhere, somehow somebody  
must have kicked you around some  
Tell me why you wanna lay there  
And revel in your abandon

Listen it don't make no difference to  
me baby  
Everybody's had to fight to be free

You see you don't have to live like a  
refugee

Now baby you don't have to live like  
a refugee.

Baby we ain't the first  
I'm sure a lot of other lovers been  
burned

Right now this seems real to you  
But it's one of those things you gotta  
feel to be true.

Somewhere, somehow somebody  
must have kicked you around some  
Who knows

Maybe you were kidnapped, tied up,  
taken away and held for ransom  
It don't really matter to me

Everybody's had to fight to be free  
You see you don't have to live like a  
refugee

I said you don't have to live like a  
refugee.

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# ROCK & ROLL HOTLINE



David LeShay

"There were too many people helping the whales..."

## SYLVAIN'S ENDANGERED

Sylvain Sylvain headlined New York's Town Hall in a concert to benefit the United States of America Bald Eagle.

"I'm endangered myself," said Syl, "so I want to help all endangered species. There were too many people helping the whales, so I've got to help the birds. It sounds funny, but I'm really into this."

Buzz and the Flyers (Buzz Wayne, Peter Morgan, Michael Gene Antle, and Rock Roll), a rockabilly band who record on Syl's Sing Sing label opened the show. And Syl's own album, *Sylvain Sylvain*, has been released by RCA.

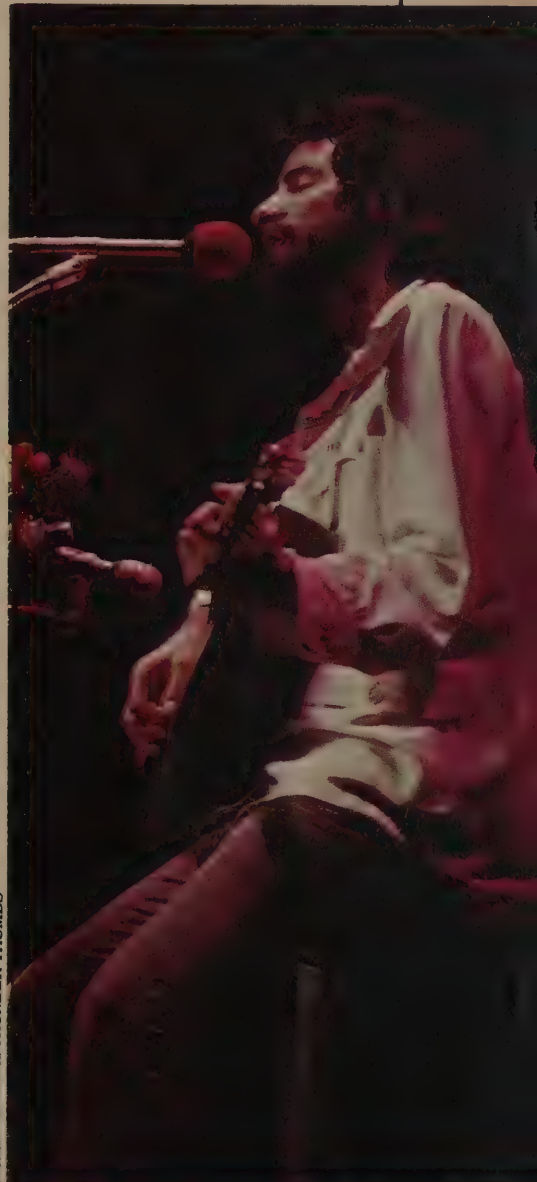
## CAT STEVENS IN PHILLY

Wonder what Cat Stevens has been doing?

He's been at Philadelphia's Sigma Sound Studios, he said, producing artist Lugman Abdus-Sabur and "trying some experimental concepts to be possibly wed in an educational field."

"I am not touring at the moment," he explained, "in fact, my musical activities are almost nil. I am studying the Qur'an and trying to learn Arabic. My last performance was in London in November in aid of the International Year of the Child and was shown on BBC Television."

With regard to his personal plans, Stevens said, "I am planning on settling down in England and awaiting the birth of our baby; truly the Year of the Child for me!"



Richard E. Aaron/THUNDER THUMBS

"I am not touring at the moment ... I am studying the Qur'an and trying to learn Arabic."



TP: There's a Mud Crutch album somewhere.

HP: Some days when you least expect it... TP: There was a single out in '74, '75 that just hit the dirt. I seen them selling it in places. It was a reggae song, it's kind of weird that it was a reggae song that long ago. It ain't that good.

HP: What do you see happening ... do you see the band playing bigger and bigger places as you go along ... or how do you see the whole business that you're in at this point?

TP: Well we've just started to face that now. On this leg of our tour we're doing a couple of coliseums. It's real gratifying to the ego to go out to fifteen thousand people, but it really ain't — I don't think it's the ideal way to play rock shows.

HP: Does it just get lost out there?

TP: No, I think it can be done. I've seen people do it, and do it well. I think Springsteen does it really well. But I think it's just as easy ... like I'm trying to see if why you can't play the three thousand seater for three nights, or mix it up, where you play a variety of venues of all sizes. I think that's a little bit hipper than just going to the big rooms because that way you stay interested, the audience gets to see you up close. I can have as much fun playing a bar as a coliseum, it doesn't really make that much difference. But where we're at right now, we have to play a couple of them to pay for playing all the others.

HP: Do you have to re-gear yourself up to play the big places?

TP: No, we just add on to the sound system. We're carrying a lot of equipment. We have kind of a modular rig that can set up in a lot of different size venues.

HP: What do you think is going on in the West Coast in the sense that it seems like you're awfully unique? In New York there were dozens of bands coming up over the last few years playing rock and roll, but it seems like in LA it was the Heartbreakers, and the Heartbreakers alone who've come up playing rock. Is it just because you were displaced there and so it happened there, or are there other bands there who are trying to play rock and roll?

TP: I'm sure there's a lot that are trying. In the last year, I guess, it kind of broke into a little club scene in LA. I think it's like most club scenes where there might be three or four good bands, and then there's two hundred that are really terrible, completely derivative.

HP: Especially in New York, one tends to think of LA music as very laidback, very polished, very boring, sleeping pill polish. There was a surprise, perhaps a certain resistance to what you were doing among people on the East Coast because nobody was willing to believe there could be a real rock and roll band out of LA to start with. TP: Yeah, I felt that a lot.

HP: When are you going back into the studio to record the next album?

TP: We're planning to go back in June when the tour ends. This is our first whole world tour, we've never been to Japan or Australia before. We're going down there at the very end of the tour. We're just kind of out, we're on a pattern of being out four weeks, we take a week off, then we go back out for four weeks.

HP: Then back in June to get the album out in September?

TP: I hope so, I really do hope so. I'm not making any promises.

HP: Are you writing songs while you're on the road?

TP: Barely beginning to write. Iovine's calling me every night, 'What'd you write?'

HP: And do you still believe that rock and roll is fun?

TP: Yeah I think rock and roll is the whole thing. It made my life worth living. □



Tom Petty and the Heartbreakers are, left-to-right: Petty, Mike Campbell, Stan Lynch, Ron Blair, and Benmont Tench.

## ROCK ACTION



### CAPTION

When Hall and Oates finished up their 'X-Static' tour, they had a big party in NYC to celebrate. Among H&O fans and friends who stopped by the festivities to say hello, were Robert Fripp and Gilda Radner posing for a pic with Daryl Hall above.



# JOHNNY FINGERS

(Continued From Page 8)

violence at the gigs," he added. "But there were loads of bands who had nothing to do with that at all — bands like Graham Parker or Ian Dury — bands who were new wave but weren't into the more extreme part and they suffered because most Americans just turned off. They just said 'Oh, new wave, forget it'. That's why it was really hard for us when we toured the first time. We felt we were fighting that the whole time.

"An audience comes to see you and they think you're great, they like the music but at the same time they go home and play the Foreigner album. They thought our show was great, they liked some of the songs, but they weren't buying the album.

"It's not like here. In England they accept change really quickly, England is unique in that it has to have a new trend every few months — every week in fact. It's London based and what's fashionable this week musically has its own fashion clotheswise as well...

"This week it's The Specials, Selecter, and Madness and everyone wears two-tone, black and white. Next week it'll be something else. A few months ago mod was huge. It's ridiculous."

The Boomtown Rats are six pleasant, talented young men, playing music and having a good time. Are they as serious or as political as they've often been portrayed?

"No, not at all," says Johnny. "People think we are because of 'I Don't Like Mondays'. When we did that song as an encore on the American tour, we thought of it as a B side basically — just a nice ballad. Everyone wanted us to release it as a single so we said okay ... The actual subject matter of that song was merely an observation of Brenda Spencer or of her as an example of 20th Century human being. Then, after it became a hit in England and all over Europe, there was so much controversy and all the flack built up in the English press.

"That's the way the English music press works. They set you up and then they knock you down because you get to the stage where they no longer have any control over you ... They don't like that so they usually knock you.

"As far as we're concerned, nothing's changed. We've probably become bigger but you don't realize that until you go out on tour and sell out more gigs than you did the year before." □

Fin Costello



"I suppose I like the idea of people looking at me. I hate the idea of being unrecognizable, just a face in the crowd.

Glen Christanson



"Before our first tour we thought it would take us a year to break America and then we'd go on to someplace else."



# Eurobeat News

## FAR FLUNG FLEETWOOD

The Fleetwood Mac world concert tour, which began last October shortly after the release of their double album, *Tusk*, continued into 1980 with a major concert schedule in the Far East. The group played dates in Japan, Australia and New Zealand before finishing off with three shows at the Blaisdell Center in Honolulu, Hawaii.

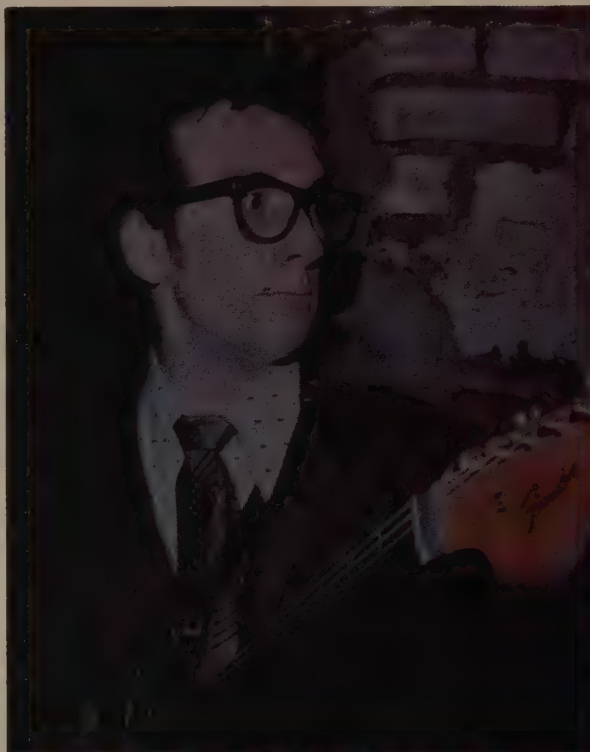
(Fleetwood Mac First toured the Far East in the fall of 1977 as part of the world tour that followed the release of their award-winning *Rumours* lp.)

After the Far East concerts, the group took a short break before resuming the tour in the U.S. and Canada. Plans call for them to perform throughout Great Britain and Europe for six weeks beginning in late May. Additional U.S. dates for the summer are being set. □



Additional dates being set...

Neal Preston

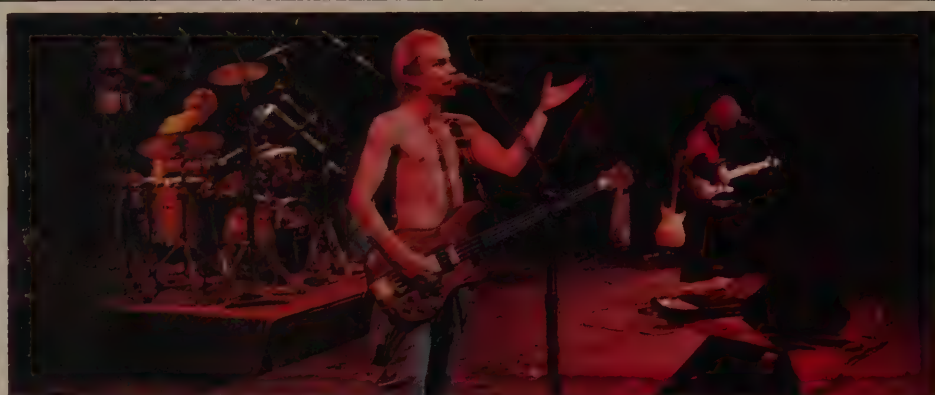


Elvis Costello

## ELVIS LP

Elvis Costello finished his new album (*Get Happy!!!*), a few months ago but it wasn't released at that time because WEA Records withdrew its financing from its Radar Records subsidiary (Costello's English label). Jake Riviera, Costello's manager, was served with an injunction prohibiting him from releasing the album on any label other than one distributed under WEA's auspices. In court, the judge ruled in WEA's favor, prompting Riviera and former Radar Record' chief Andrew Lauder to form the new, Off Beat Records.

Even though Elvis is on CBS Records in this country, as long as the record was not released in England, Riviera wouldn't release it here. That album, which *should* be in the stores by the time you read this, contains the single, "Can't Stand Up For Falling Down" — an old Sam and Dave B-side, backed by "Girls Talk". □



They've even been issued "Superstar Status" visas...

Neal Preston

## POLICE REPORT

The Police, who are recognized throughout the world as Big Stars (they've even been issued "Superstar Status" visas), continued their world tour with performances at all the usual spots, plus India, Cairo, Nigeria and Greece. And while they're travelling around, they're shooting 16 mm footage which they'll make into a one-hour documentary for the BBC.

Stewart Copeland has also been busy filming, and has made a Super 8 picture starring guitarist Andy Summers. □

# EAT...EUROBEAT...EUROBEAT.



## TOKYO ROCK

(Continued From Page 19)

what they sound like.

The record business in Japan is about eighty percent local product, the rest being rock imports. Most Japanese seem to like a very conservative kind of pop-rock. One interesting point is that imported albums of rock bands are cheaper than domestically made albums. An import album sells for about 2,500 Yen (\$12.), and being cheaper than Japanese pressed records, kids tend to have a good collection of foreign records, and listen to the American and English groups. Also the kids are required to study English for three years in lower school and three years in high school, so they can understand the lyrics.

There are many new wave Japanese groups around these days. The big record companies (EMI, CBS, Crown) have picked up some of them, but there are many smaller record companies, like Air Records and Alpha Records, who've signed these groups and are trying to make a go of developing new wave local rock in Tokyo.

The local new wave bands are very anxious to connect with the rest of the rock world in the West. A lot of them are singing in English, or a combination of English and Japanese to try to make their music more universal. There's a band called Southern All Stars which is one of the most popular, they play a kind of progressive rock and roll but their lyrics are a mixture of English and Japanese with no meaning, only a sound and a feeling. One of my favorite new wave bands is Sheena and the Rockets. They sing like the Ronettes or the Shangri-Las and record for Alpha Records. They've done an album which is supposed to be released world-wide by A&M Records. There are also big Japanese stars who sing rock, like Ekechi Yaosa who is really great, a Fifties style rocker who idolizes Chuck Berry and does a damn good job of getting up and being a rock 'n' roller. I saw him do a show, and I was singing along and dancing to the rock music, and afterwards he asked me how I understood it, and I told him it's not the language but the feeling and asked him how he could understand Chuck Berry.

Throughout the rock scene in Tokyo the bands really, really want to get good enough to make it in the rest of the world. These rockers are rather desperate to give something back to rock, to make the

connection with kids in other countries and produce a music that other kids will like.

Concerts, like clubs, begin around six, and are very conservative. The kids very rarely go wild at concerts, rarely even yell or scream, or get up and dance. They come in, sit politely, and applaud quietly at the

the most out of the moment, they go out of their way to make the stars have a good time, enjoy Japan, and take home a good feeling from it.

The new wave is making a dent in Japan. Blondie is very big, they really love her. They love to just look at Debby Harry and listen to the music. When

reached its natural conclusion. They don't really understand the new wave because they're not angry, they're not violent in public, and they can't comprehend walking around being obnoxious. But they do like Elvis Costello, Nick Lowe, Joe Jackson. They like Patti Smith



Boys Boys are rock and roll feminists.



Fans of Twist in Tokyo

end. Most big American bands only come to tour Japan once or twice at the height of their careers, and the Japanese kids understand this. They don't expect big western rock stars to visit too often, so they're very happy when these stars do come, and they try to make

new wave and punk first started I think the Japanese were rather shocked by it all, especially the Sex Pistols. They couldn't understand the Sex Pistols as entertainment, and when the Pistols broke up, they thought that was the end of punk, that punk had

a lot. There's also a large crowd of rockers who are really into 50's music and believe that to be the only real rock and roll. The thing is no matter what kind of music the kids in Tokyo are into, they do believe in the essence of true rock 'n' roll. □



# ROCK & ROLL HOTLINE

## ZEVON WINNING STREAK

Warren Zevon's *Bad Luck Streak in Dancing School* — which was more than a year in the making — contains "the kind of music I've always wanted to write," says Warren. "There's one instrumental and some orchestral linking, some odder structures. I would say it probably bears a strong Stravinsky influence."

Joining Zevon on the album are Lee Sklar on bass, Rick Marotta on drums, with guest guitar leads by David Linley, Joe Walsh, and Waddy Wachtel. An all star cast sings backup: Jackson Browne, Linda Ronstadt, Eagles Glenn Frey and Don Henley, and J.D. Souther.

The album includes "Jeannie Needs A Shooter," which Warren wrote with Bruce Springsteen, "Gorilla, You're A Desperado," the tale of a man displaced by a "gorilla," and a cover version of Ernie K. Doe's "A Certain Girl."



Little River Band is, left-to-right: Barry Sullivan, Beeb Birtles (seated), David Buggs, Derek Pellicci (seated), Graham Goble, Mal Logan, Glenn Shorrock (seated).

## LIVE LITTLE RIVER

Little River Band releases their first live album this month — appropriately titled *Little River Live*. In addition to their top ten tunes, such as "Reminiscing," "Lonesome Loser," and "Cool Change," the double-record set, which was recorded on their Summer-Fall '79 tour, includes five previously unrecorded numbers.

Sam Emerson  
Aaron Rapoport



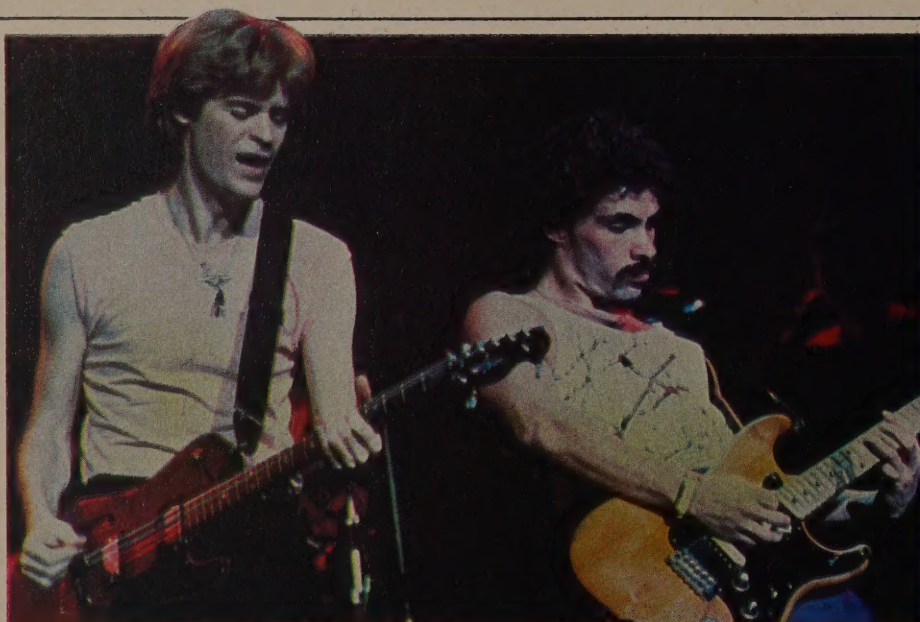
"I would say it probably bears a strong Stravinsky influence."

## HALL AND OATES SURPRISE

Daryl Hall and John Oates gave two "surprise" performances in New York (one at Great Gildersleeves, the other at My Father's Place) before taking off for dates in London and their first Japanese tour. They chose those clubs because, they said, "the sound and the stages in those places are good, and we thought it would be fun."

When they return to the U.S. they're scheduled to go out on a special, 20-city tour, promoted by Carefree Sugarless Gum.

Then, Hall and Oates will go into the studio to record their first self-produced album. And Daryl Hall's solo album, *Sacred Songs*, (produced by Robert Fripp), was finally released by RCA Records last month.



"...we thought it would be fun."

Neal Preston



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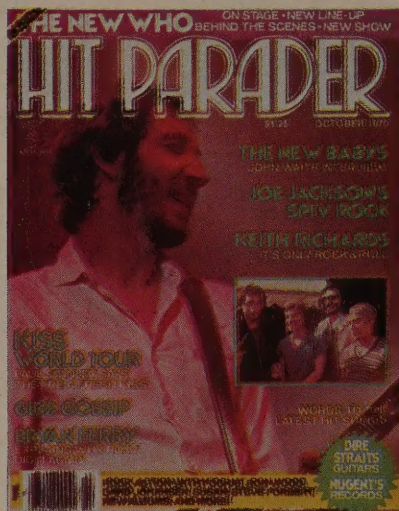


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